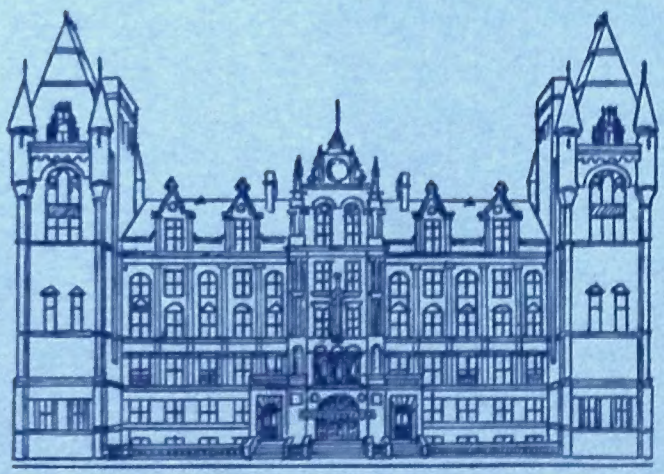
ROYAL COLLEGE OF MUSIC MAGAZINE

CHRISTMAS TERM 1972

VOLUME LXVIII No. 3



Gillian Ashby

THE R·C·M MAGAZINE

FOUNDED 1904

Hon Editor: MR DONALD FRANCKE *Hon Secretary:* MISS MARGARET PRIDEAUX

Advisory Board of Past Editors:

DR HERBERT HOWELLS (1920-1925)
MR GRAHAM CARRITT (1925-1930)
MR FRANK HOWES (1930-1936)
MISS JOAN CHISSELL (1946-1953)
MISS DIANA McVEAGH (1959-1965)
MR HUBERT DAWKES (1965-1969)

Committee:

MR ANGUS MORRISON
MRS RICHARD LATHAM
MR HARVEY PHILLIPS
MRS ORIEL SUTHERLAND
DR BERNARD STEVENS
DR ANTHONY MILNER
MISS JEAN STEWART
MISS MARY REMNANT
MR NIGEL EDWARDS
MISS ELEANOR RICHARDS
MR COLIN HOWARD

CONTENTS

		Page
Editorial		58
Ex Oribus, Universe, Next Term's Dates		60
Director's Address		61
A Greeting to The Royal Academy of Music on its 150th Anniversary		63
Eightieth Birthday Tribute	*Keith Falkner*	64
The RCM Union	*Sylvia Latham*	64
At Home	*Allan Bunney*	65
Herbert Howells	*Herbert Sumsion*	67
Herbert Howells and a living tradition	*A Pupil*	69
Tributes to V.W. and Howells	*Colin P. Howard*	69
The Cliffe Opera Library	*Maurice Allen*	70
Ralph Vaughan Williams and the Royal College of Music	*Ursula Vaughan Williams*	71
Ralph Vaughan Williams, O.M. The Record of a long Friendship	*Adrian C. Boult*	74
Vaughan Williams and the Orchestra	*Ruth Dyson*	77
Remembering Vaughan Williams	*Leslie Russell*	80
The Elgar Dedication	*Adrian Cruft*	81
Arthur Alexander Tribute Concert		82
Singing Tone	*Arthur Alexander*	83
Music in the life and times of Edward I	*Mary Remnant*	84
Births, Marriages and Deaths		87
Birthday Honours, Christmas and Easter Term Prizes 1972		88
Thank You Miss E!	*Richard Austin*	89
When College Joined the Army	*Michael Reed*	91
Obituary. Bernard Walton, FRCM	*David Parkhouse*	92
The Royal Collegian—Home and Abroad		94
Letters to the Editor		95
Book Reviews		96
Music Received		97
Opera and Concert Programmes		98-100
Annual Examinations—1972 Prizes and Medals		100-102
ARCM Examinations—July, 1972		102-103
New Students Christmas Term, 1972		103-104

THE

R·C·M MAGAZINE

'The Letter killeth, but the Spirit giveth Life'

A JOURNAL FOR PAST AND PRESENT STUDENTS AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC, AND OFFICIAL JOURNAL OF THE RCM UNION

VOLUME LXVIII No. 3

1972

Editorial

'Sweet chance that led my steps . . .'' What a wealth of meaning lies within such a statement. How often has the random crossing of paths led to great creativity with the arrival of the right man at the right moment. In retrospect we take it for granted that such or other would have been inevitable. The musician and actor know full well that often the result of an audition will depend on what is performed, when and where and to whom. How often do we discover that our own real successes in life and in work can be traced back to a chain-reaction of successive, fortuitous accidents? Five minutes longer unloading a car and you might not have bumped into old so-and-so who suddenly recalls that you once played a certain role for him or deputized in this, that or the other. This sounds apathetic and negative but recall how often downright defeat has led to the floreation of great things that would otherwise never have chanced. The physicist would bid us consider that the macroscopic world of beauty, inherent in its pattern of order, is really the result of random microscopic selection and screening. No master mind or force at work unless we deem the freedom necessary for this state of affairs to be the real breath of creation. Man has rationalized this diminutive realm of sub-atomic particles with such delightfully vague expressions as a 'Principle of Uncertainty' and this would seem to indicate that our whole existence is rumbling forward on a roulette wheel. Einstein, on the contrary, was convinced that 'God did not play dice with the world' and the latter days of his life were spent in trying to reconcile the microscopic with the macroscopic—the Quantum Theory of the Atom with his own theories of Relativity.

For any creation of beauty certain axioms and rules must surely be laid down. The strength of a great Fugue is witness here and yet chance experimentation and subjective selection have been the working modes of many famous composers. At one time our solar system was deemed to be the result of a lucky accident and, even in recent years, the advent of life on this planet was supposed to be due to the concomitance of many certain critical conditions in the environment. Now it seems that the building bricks of living substance have been discovered within the dust and gas swirling around the very heart of our galaxy—and no doubt in myriads of others—so it appears that we are indeed not alone. In fact the presence of these organic molecules within certain meteorites that hurtle through inter-planetary space would seem to suggest that here we are considering a form of cosmic 'pollen'. No haphazard working out in this but surely the unfolding of a purpose. Was it an accident that, at a time when it seemed that this very precious life was in real danger, two great men of vision, discipline and possessed of great humanity were in high office—the one in the White House the other in the Vatican City? I speak of John F. Kennedy and Pope John.

In the world of music we in England can be grateful that, in a period when the world was sickened by extreme nationalism, flag waving and other futile exhibitions of imperialistic 'one-up-manship,' we reared such sons who would soon be sharing—not showing off—the natural beauty of our land in music that stemmed from the very heart of the ordinary folk. Was it chance that brought Ralph Vaughan Williams together in Time with Gustav Holst? These men were gifted with the power to portray the natural beauty of a land and its people and I deem it an unprecedented honour that another accident should have precipi-

tated me into the editor's chair at the moment when we shall be celebrating the centenaries of these great composers. Elsewhere in this Magazine you will read tributes and recollections of R.V.W. and in two years' time, *Deo Volente*, we shall be preparing an edition to mark the centenary of Gustav Holst.

In the meanwhile I wish to pay my own tribute to yet another College figure who stands clearly in our present day thoughts and to whom we offer our heartiest congratulations on his eightieth birthday—Dr Herbert Howells. I have heard it said that every moment of life is a glimpse of eternity and I believe that this can be said of both the man and his music. It has been my honour and good fortune that 'chance should have led my steps' across his path on many happy occasions, each of which has left me with a sense of strength and hope in this difficult profession of music. From the time that I played in my first piano competition, through my College days down to my present position with the Magazine, Herbert Howells has never given me anything but strong, cheering, optimistic help and encouragement. Would that I possessed his eloquence.

In an opera house the conductor usually takes his bow with the orchestra at the commencement of the last act. In my three score months span as your editor I believe that I have just reached that point where the final act begins and I would like to call up my 'gallant orchestra'—those untiring members of the committee and those regular contributors of articles, not forgetting two most important people—my long suffering secretaries, Mrs Richard Latham and Miss Margaret Prideaux who, as excellent leaders of the orchestra, have kept us all 'in step' even when the 'conductor' missed a beat!

It is easy to speak in metaphors but, in conclusion, whilst considering great men of eloquence to whom 'sweet chance has led our steps', let us not forget the greatest of all in this life-time, Winston Spencer Churchill. How we ignored him in former and in latter days (J. B. Priestley has stated in a monograph on smoking that history would have been changed if Churchill had smoked a pipe) but how grateful we must be that he was at hand to serve his country in those dark years. Like another eminent parliamentarian, it appears that Sir Winston had also aspired to become an orchestral conductor and in conclusion I would wish to quote verbatim a section of a speech he made to his old school at Harrow shortly after his defeat in the 1945 general election. Addressing the Headmaster he spoke thus:

"But there is one thing which struck me, Mr Moore, when I entered the room and that was 'Where is the kettle-drum?' which has a most keen fascination for me, and I always felt it. I am not at all musically gifted; I cannot understand any music that hasn't got a tune. (What a terrible confession to make!). But I have always been very much attracted by the kettle-drum. Again and again I thought 'If I could only get hold of those sticks! I must have a go one of these fine evenings'! However, there must have been some protecting interest which inspired the authorities in those days, and I was never allowed to have my opportunity. So I gave up that ambition and transferred my aspirations to another part of the orchestra. I thought 'if I cannot have the kettle-drum I might try to be the conductor'; there is a great deal in the gestures at any rate: they are those which occur most readily to a politician. At any rate it always seemed to me that that was the part in the orchestra I could play best, always excepting the kettle-drum. That could not be arranged either, while I was at Harrow, but eventually, and after a

great deal of perseverance, I rose to be the conductor of quite a considerable band. It was a very large band, and it played with very strange and formidable instruments, and the roar and thunder of its music resounded throughout the world. We played all sorts of tunes, and we finished up the concert, Sir, with *Rule Brittania* and *God Save the King*. The concert is over—that particular concert is over—and I was looking for a new orchestra and thought perhaps I might find one here. But if I no longer can aspire to keep the position of conductor, I at least hoped to find a kettle-drum. There is not even that."*

A year later, on the occasion of Sir Winston's next visit, the Director of Music, Hector McCurrach, took great pains to make sure that the percussion section was at full muster and at the close of the concert he invited our war-time Prime Minister down to the pit to try his prowess on the kettle-drums. I was stowing my cello away at the time and a mightier roll and roar I never heard!

**Reprinted by kind permission of the Editors of The Harrovian.*

Ex Oribus . . .

Margaret Rae had been taken out to the theatre one afternoon as a Christmas treat. On her return, her mother asked her what she had seen. It had been a performance of Ballet—a special afternoon Martini!

* * * *

An envelope enclosing a letter to the Editor from one of the College secretaries recently bore the heading First Class Male!

UNIVERSE

An astronomer who lived on the Rhine,
Used to work by Sidereal Time.
He said, 'By December,
I have to remember,
That breakfast's at three and not nine'!

Astronomical observatories need to possess a sidereal clock which runs approximately four minutes fast on Greenwich Time each day, starting from mid-night each September 21st. This is to keep in step with the stars which rise four minutes earlier each night on account of the earth's progress around the sun.

NEXT TERM'S DATES

College opens—January 2nd, 1973
Term begins—January 8th, 1973
Term ends—March 31st 1973
College closes—April 6th, 1973.

Director's Address

Monday, 18th September, 1972

Once again many of you have been far and wide during the Summer vacation and it has been a great satisfaction to receive so many greeting cards from all over Europe. We enjoyed specially the composite card sent by Mr Abbott and his RCM 'Augsburg' Orchestra at the Jeunesses Musicales Congress. I hope, however, that the card from three students later from the Dordogne in France is not indicative of the general condition of you all at the start of the Academic year, for they wrote 'We are utterly exhausted by our vacation and will have to recover at the beginning of term'.

You may remember that Thomas Carlyle wrote the history of the French Revolution. When he had completed it for the printer, a servant threw it on the fire, and he had to rewrite the book from scratch. A week ago I had half written what I considered to be a profound address for today. Unfortunately a servant at the house I was staying threw it away, and maybe it was just as well!

I was very moved by the article I read in a Sunday paper last week, written by Douglas Bader. He was that remarkable man who, having lost both legs in a flying accident, reinstated himself in the RAF and became one of our 'ace' fighter pilots. Since the Second World War, he has been very prominent in public affairs, and is also a 'scratch' golfer, and who had ever heard of a 'scratch' golfer with two artificial legs?

His article last week was about patriotism and service to our country and fellow men. He said 'Patriotism is an act of mind inspired by love of one's country'. He gave three outstanding examples: France, beaten in 1940 was revived by 'De Gaulle's outstanding patriotism and leadership and by the natural pride of the French people'. Germany and Japan defeated by the Allies 'Are now the two most powerful nations in the world of trade and finance'. Bader asked what has dragged Britain down to its present state? There is no doubt that our present condition of so called 'gracious living' together with its free-for-all, its crime, pornography, scorn of law and order, are an insult to past generations of men and women who were proud of their British Heritage and law-abiding way of life.

I must say that during my three weeks stay in Leipzig for the Bach Festival in June, I was immediately struck by the high standard of public and private behaviour and way of life. It made me wonder just how far Western Civilization can continue with the present trend towards decadence.

Before the Leeds Piano Competition Final on Saturday, I went with Gerald McDonald—General Manager of the NPO—to see Leeds play Leicester at Soccer. We roamed the world in our conversation and I found that he has also been very impressed by the discipline and pride of the East Europeans. I think it is the result of Faith and Fear; faith in discipline and national pride and fear of the consequences if one disobeys the rules. We lack Faith and Fear in our present way of Life because we have become too material and selfish in outlook.

Those who saw the Olympic Games on television will have been struck by the discipline and pride of the Eastern Europeans, and perhaps by the lack of it in some of the Western nations. There is no doubt that the time has come for us to strive for 'Our long cherished standards

of integrity, justice and decency, for all those citizens, black and white who have been born or brought up in this country'.

Speaking of athletics, there is a story current in the USA just now, that a first-year student of one of the Southern Universities was admitted because of his great prowess as a footballer, and was in fact named by the Press 'All-America Full-Back'. Unfortunately his academic record was bad, and he was threatened with expulsion. The football coach then approached the Dean of the College and told him that they could not possibly win the great Rose Bowl competition without their full-back. 'Please will you give him another chance'. The Dean said 'Yes, I will give him one more chance'. And so Coach and Full-Back went in to the Dean's office. The Dean said 'George, what are four times four?' and after a little wait, George said 'Sixteen'. Before the Dean could say anything, the Football Coach said hurriedly, 'Dean, *do* give him just *one* more chance'. I am afraid there is no hope in the immediate future of a football scholarship to the College.

Luckily we notice little of the lack of discipline in Music or in the College, for music is a Discipline in itself, and we have few who drop out because they can't face up to the needs of an academic life. However, it is vital for us to do our part to counteract the disruptive elements which are weakening our national character. We can do it by our example in service, courtesy and integrity. I know of one member of the Staff who has been through much grief and disappointment and yet manages to be one of the most courteous and happy personalities in the building. And of course there is Dr Herbert Howells, who more than anyone else has for most of his long life upheld the highest standards of excellence, not only in the College, but everywhere. We shall salute him on his 80th Birthday on 17th October next, at a special concert of his music in this Hall. He is indeed a Companion of Honour and I hope you will all be here to pay tribute to him.

My visit to the Leeds Piano Contest was a reminder that the way to the top is long and arduous. The three finalists were all Americans about 25 years old and with several years of experience in recitals, competitions and concertos. No doubt some of you saw and heard them last night in the 'Omnibus' programme on BBC 1. All have a large repertoire and formidable technique. The jury was not unanimous in the order of merit, but certainly the majority decision was fully approved by the audience, which is unusual in these international competitions. The second prize-winner, Murray Perahia, is to give a recital in the Queen Elizabeth Hall on November 2nd and will play a concerto at the Royal Concert in the Albert Hall on November 21st.

I was asked why it is that young British pianists hardly ever reach the quarter or semi-final stage of the competition. I think there are two reasons. First, our young pianists already established are not prepared to face this type of scrutiny, for it is not everyone's cup of tea, and failure to win a prize might be thought to be a setback to one's career. Second, that our younger pianists, are not yet experienced enough to face such a stiff examination. John Lill in the first Leeds Contest nine years ago did not get beyond the first round, yet a few years later he won the Moscow Competition.

After the prizes had been presented by the Duchess of Kent in a charming dress of black velvet studded with circles of reseda green spangles, she changed into the scarlet robes of Chancellor of Leeds University and conferred the degree of D.Mus. on that gracious lady and world famous musician Nadia Boulanger. It had special significance

because it was her 85th birthday. Later she thanked me for the birthday greetings telegram I had sent her from you all and told me what a great respect and affection she has for the College.

Before I finish my talk to you today on a rather serious note, I cannot resist telling you another story which has been going the rounds in Europe. It could have happened here. Two vintage trombone players of some 20 years professional experience were, as usual, having a final nightcap together after a concert. A said to B, 'Bill, I've got a confession to make. You know all that time ago when we were at the College together, well, I never went to any of those theory or basic musicianship classes we were supposed to go to and I still don't know the difference between major and minor'.

Bill replied, 'Well Alf, it's quite simple. When its got sharps in front its major, and when its got flats its minor'.

'Ah! but what do you do if it hasn't got anything in front? said Alf.

'Oh, it's very fashionable just now, you just extemporise!'

I am about to begin my last full year as your Director and I would like it to be one of the best ever for you all. It can be so if you will put a few searching questions to yourselves and find the right answers. Why am I here? What does the College stand for? (believe it or not I am still addressed occasionally as Principal, and my name misspelt by professors and students). How can I get the best out of my three year course? How can I make sure that the vast sums of public money being spent on my music education is well used? My answer to all these questions is: *Do not dissipate your time.*

Sir Henry Wood said years ago, that if a music student devotes 6½ days and evenings each week to every aspect of music and exercise then he or she may be allowed the luxury of going out with friends, if any, on Sunday evening. If you all do that, I shall be surprised but delighted.

I wish you all a marvellous year with good health and prosperity.

A GREETING TO THE ROYAL ACADEMY OF MUSIC ON ITS 150th ANNIVERSARY

A speech made by Sir Keith Falkner on the occasion of the Royal Academy of Music Banquet on July 14th, 1972.

We, the President, the Council, the Professors and Students of the Royal College of Music, desire to offer to the Royal Academy of Music our warm congratulations and hearty good wishes on the occasion of the one hundred and fiftieth anniversary of the Foundation of that great Institution.

Through the relatively short period of the existence of the College we have looked to the oldest of the great musical institutions of England with the knowledge that its experience and wisdom were always devoted to the service of music.

We have been particularly fortunate in the intimacy of our associations with the Academy, and have derived inspiration in our own artistic pursuits from the kindness we have so consistently received at its hand.

Our cordial relations in the work of the Associated Board have not only cemented our friendship but have raised the standard of music throughout the Commonwealth.

We hope that our work together in friendly rivalry may long continue.

Eightieth Birthday Tribute

Dr Herbert Howells, or Herbert as he is known affectionately by thousands of amateur and professional musicians, is one of the Elect. For, by his unique combination of tradition, originality, style, humility, insight, youthful spirit, wit, sensitivity, eloquence and wisdom, he has become one of the most respected and beloved musicians in the country. Everything he does bears the hallmark of quality. He has for 40 years, more than anyone else, upheld the unique character of the College established by Grove, Parry, Stanford, Allen, Holst, Vaughan Williams and a host of others.

Submitting my paper work in the early 1920's I sensed the very special quality of the man and I remember, at the same time, how envious I was of the devotion he inspired in the most attractive girl students. There is, of course, the apocryphal story of Herbert, whilst on his way to South Africa in 1921, being de-bagged in his cabin by the beauty chorus of a touring theatrical company.

His wise counsel has sustained and encouraged me on countless occasions since I became Director. I salute him on his 80th birthday as the most gay and gallant Professor Emeritus I have ever known. He is indeed a Companion of Honour.

KEITH FALKNER.

The RCM Union

The main event of the Summer Term was the 'At Home' on June 22nd. It is never possible to choose a date which suits everyone but we had a splendid gathering of past and present students and guests adding up to nearly 400. Professors, ex-students and two present students contributed to a delightfully varied and entertaining programme in the Opera Theatre. We are grateful to them all for their large share in making the evening so enjoyable. Johnny Morris paid his first visit to College and gave us one of his inimitable performances which delighted everybody. He had come up from Berkshire specially and had to go on to Bristol when the party was over. We are very grateful to him for fitting us into his very busy professional life. Allan Bunney has written an account of the evening elsewhere in this magazine.

The Annual General Meeting will take place on Tuesday, November 28th, at 6 p.m. in the Donaldson Room. A wine and cheese party will follow the business meeting and we hope for a good attendance.

SYLVIA LATHAM,
Hon. Secretary.

NEW MEMBERS

Bartlett, Miss Frances
Bourne, Miss Joan
Bower, Mr Neville
Bowie, Professor Michael
Bruce, Miss Marjorie
Farmer, Mr Paul
Fivet, Mr Edmond
Fivet, Mrs (Christine Partington)
Gray, Mr Antony
Hensor, Mr Michael
*Jennery, Miss Elizabeth
*Knapp, Mr Alexander
Knappett, Mr Paul
Leslie, Miss Felicity
*Lill, Mr John
Pearce, Mr Malcolm
Pring, Miss Katherine (Mrs. Adams)
Sleeman, Miss Cynthia
Stewart, Mr Gordon

**Denotes Life Member.*

At Home

Thursday, June 22nd, 1972

Is it advancing age or a shortening memory that impels a somewhat elderly member to declare that this year's At Home was the best ever? Whether this is so or not, one cannot help recalling the vintage performances of Harold Samuel and Herbert Fryer (complete with togas) as candidate and examiner in a certain College of Music in Roman times or Clive Carey's brilliant versification of the Bach (George Thalben-Ball) – Marchand (Edwin Benbow) episode. How well did this year's team match up to these stalwarts of former years!

Fortified by the excellent refreshments (with wine) provided for us in the Concert Hall we descended to the Opera Theatre at 8.15 where John Francis, piccolo, Steven Wassall, tuba, and Bernard Roberts, piano, introduced us to H. Kling's Op. 520, *The Elephant and the Flea*. Oliver Davies and Sheila Wiggs then demonstrated how rapidly the Victorians could move in their breathtaking performance of duets by Czerny and Ricardo Linter on a Collard and Collard square piano of 1840 vintage from the RCM Museum of Historical Instruments. Let us hope we may hear more of these priceless instruments on future occasions. Madeleine Dring accompanied by Joseph Horovitz gave us two of her own songs 'Mother knows' and 'Please don't' in her own inimitable way. Incidentally one notes that Madeleine Dring and John Francis bat at nos. 12 and 13 respectively in the Committee team or are they played for their bowling? Johnny Morris, well-known as humorist and traveller for the BBC, then brought the evening to a hilarious close with some brilliant impersonations with Michael Reed, the more than patient man 'at the piano'.

By way of Coda may I record that several present-day students to whom I spoke voted all this excellent fun and they welcomed the At Home as an opportunity to meet so many of the older generation.

ALLAN BUNNEY

PROGRAMME

TRIO: 'The Elephant and the Flea', op. 520 — *H. Kling*

Piccolo: John Francis; *Tuba:* Steven Wassall; *Piano:* Bernard Roberts

DUETS:

Fantaisie sur les motifs favoris de l'opéra La Straniera de Bellini, op. 247, no. 9 (1832) — *Czerny*

Les jolis oiseaux. Quadrille brillant (1844) — *Ricardo Linter*

played on a Collard and Collard square piano of c. 1840 *from the RCM Museum of Historical Instruments.*

Oliver Davies
Sheila Wiggs

TWO SONGS:

Mother knows
Please don't — *Music and lyrics by Madeleine Dring*

Madeleine Dring

Accompanied by Joseph Horovitz

JOHNNY MORRIS

At the piano: Michael Reed

Photograph by Sidney Harris.

Dr Herbert Howells on the day of his Investiture pictured outside College with Peter Morrison

HERBERT HOWELLS

Some recollections of a long friendship by Herbert (John) Sumsion

In 1908, at the age of nine, I entered the Choir of Gloucester Cathedral as a probationer chorister. In 1909, at the age of 17, Herbert Howells entered the organ loft as an articled pupil (to Sir Herbert Brewer who was then the Cathedral Organist) and he remained there until the summer of 1911. We must have seen each other almost daily during this period, but it was at a later date, when I myself had followed him into the organ loft as an articled pupil, that I got to know him intimately. Thus began a friendship which has deepened over the years not only between our two selves but between our two families. In those early years Herbert was of the greatest help to me musically and my introduction to the wider field of music in London was greatly facilitated by him and his wife Dorothy. I shall not forget his taking me to an afternoon rehearsal of the College Orchestra and introducing me to Sir Hubert Parry, who, on hearing that Herbert had with him a young music student from Gloucester, rushed down from the rostrum to shake me warmly by the hand – it was as if I were the V.I.P. and not the other way round. Parry's home was just outside Gloucester and both he and Herbert never lost their affection for their native county – shared incidentally by three other notable musicians, R.V.W., Holst and Ivor Gurney. It was during Herbert's time as an articled pupil that R.V.W., at the age of 38, appeared for the first time as a composer at a Three Choirs Festival. Referring to this in his book 'The Three Choirs Festival', Watkins Shaw writes:

'Herbert Howells has described "a mellow September evening in 1910 – the evening upon which in Gloucester Cathedral I first set eyes upon the magnificent, magisterial figure of R.V.W. and first heard any sound of his music. He had brought to the Three Choirs Festival a new work – the Tallis Fantasy".'

In the years to come practically all the important choral works of R.V.W. were performed at these Festivals and in due course the compositions of Herbert Howells followed suit, starting in 1922, at the age of 30, with a first performance of his 'Sine Nomine' for Orchestra and Organ. In 1928 I succeeded Sir Herbert Brewer as Organist and Festival Conductor at Gloucester, and from then onwards almost every Gloucester Festival included one of his works.

If 1910 is a significant date in the life of R.V.W. then it seems to me that 1950 will be regarded as an equally important date in the life of Herbert Howells, for it was in this year that at Gloucester we had the privilege of giving the first performance of his *Hymnus Paradisi*. As Festival Conductor I never liked the idea of commissioning a work but I always got in touch with composers to find out if they had any new works which we could consider. It was on such an exploratory visit to Herbert at his home in Barnes that he told me about a work which he had written, over a period of years, and which for him had very deep significance. It was written in memory of his son Michael who had died suddenly after an illness of only a few days, while on a visit in Gloucestershire. Herbert and Dorothy and their two children, Michael and Ursula, were a most devoted family and this sudden blow caused them intense grief. Our two families spent the following Christmas together at our house in Gloucester and my wife and I knew how deeply they were

suffering. It was many years before Herbert was able to become reconciled to his loss—the writing of *Hymnus Paradisi* may have solaced him to some degree. I therefore understood when he said that the work had for him such sad associations that he could scarcely bear the thought of a public performance. However, he played it over to me and even on a first hearing I was deeply moved by it. Fortunately for us and for posterity he agreed to let it be included in the 1950 Gloucester Festival. Turning once more to Watkins Shaw's book:

'Amongst works which were at the relevant time, contemporary, the distinction of performance at three successive Festivals is a rare one; but it was achieved by Herbert Howells's *Hymnus Paradisi* which was given its first performance in 1950 (Gloucester) under the composer, and repeated (at Worcester and Hereford) in 1951 and 1952 . . . The Three Choirs Festival may take pride in having been the first to bring out a work which readily took a high place both elsewhere in this country and in Germany'.

The recent performance at College will still be fresh in the memory, and there is now a splendid recording by the Bach Choir under David Willcocks. For me the work has an additional personal association since the present title was in fact suggested by me—and adopted by H.H. as a substitute for a much longer title which I felt would be difficult to handle in programme announcements, press notices etc. For me and for many others this work represents Herbert Howells at his peak and in his most moving vein.

Though Herbert's musical life has centred almost entirely in London—with the RCM as his Alma Mater—he has never lost his early associations with church music and with the Cathedral organ loft. We are indebted to him for a wealth of sacred choral works of sterling value and as a composer for the organ he has established a niche all his own. One does not usually think of Herbert as an active organist but he was in fact Assistant Organist of Salisbury Cathedral for a short while and during the war he took over the organist's duties at St. John's College, Cambridge. Anyone who plays his organ music realises immediately that he has a natural feeling for the instrument. The technical demands on the player are considerable, but never inordinate, and technical mastery is always aesthetically rewarding—which cannot be said of all composers. My own affection for his three early Organ Rhapsodies and the two sets of *Psalm Preludes* deepens with the years, and it would be ungrateful if I were not to mention the *Six Pieces for Organ* (including *Master Tallis's Testament*) which he dedicated to me, to my great delight.

I had not anticipated that one day I should be joining him as a colleague on the teaching staff of this College; and to find him here full of enthusiasm and vitality was a great joy. To attempt to assess how much is owed to him by the hundreds of students who have been privileged to work under him is impossible. But it can confidently be stated that never has a College of Music been better served by any Professor than has the RCM by Herbert Howells. Although he is now in his 80th year, it is, I am sure, the wish of all who know him that he may long be able to continue with us, both as friend and teacher. We know how much this College means to him—we would like him to know how very much he means to us.

Herbert Howells and a living tradition

Dr Howells once told me how Brahms used to keep two brands of cigar. The finest, he reserved for himself and those of his friends and pupils whom he most highly esteemed. At their first meeting, Stanford apparently impressed his tutor little and accordingly received the inferior kind: being sensible to Brahms's notorious manner of disapprobation, the Irishman declined the offer with scarcely suppressed indignation. This greatly delighted the other, who at once exchanged the cigar. Thenceforward the friendship of the two composers was assured!

This story was presumably passed on to Howells when he, in turn, became a pupil of Stanford in 1912. At the RCM, the celebrated teacher did not follow Brahms's practice of proffering cigars, but he brought with him the wisdom of his master's teaching, and did more than any one in the succeeding years towards the creation of a true 'school' of English composers. Vaughan Williams, who studied with him between 1895 and 1897, summarized his qualities as a teacher thus: 'Stanford was a great teacher, and like all great teachers he was narrow-minded. A broad-minded teacher is useless. To say that he was strict was to put it mildly. Everything he disapproved of had no quarter. It was "damnably ugly" and that was the end of it . . .'

Howells too is a great teacher. In temperament he differs from Stanford, but is quite as steadfast in his desire for technical excellence. While nothing escapes his penetrating gaze, he has an unfailing sensitivity to the creative aspects of composition that is invaluable to a student.

One question which is frequently posed is: how does Dr Howells' teaching reflect the musical trends of today? The answer is simple. It has a timeless quality that, being guided by artistic principles, allows one to pursue an individual course. Where one of the finest aspects of the relation of pupil and teacher is the contact between minds, this course benefits from the guidance of one greater in wisdom than one's own. The student guilty of youthful pedantry eschews such advice at his peril. Of his own teacher, Dr Howells has remarked: 'I sometimes disagreed with Stanford but, in retrospect, I think he was nearly always right'. Certainly it is not always easy to accept the views of a man of a different generation on some matters as he would be first to admit.

Were Dr Howells to dispense cheroots in the manner of Brahms, a recipient of the finer brand could not doubt the honour. It would be a mark of approval from a great composer, a great teacher, and a fine, lovable man.

A pupil.

Tributes to V.W and Howells

As a contribution towards the celebrations of Vaughan Williams's Centenary and the 80th birthday of Dr Herbert Howells this year, College presented performances of works by both these English Composers during the Summer Term.

The Opera School put on three performances of V.W's Ballad Opera 'Hugh the Drover' from June 1st to 3rd and First Orchestra and Choral Class performed Howells's 'Hymnus Paradisi' on May 18th. 'Hugh the Drover' was an enthusiastic and colourful production that

put across both music and drama with great spirit. One hopes that such an entertainment as this Opera will soon find its way back into the general repertoire.

The performance of 'Hymnus Paradisi', conducted by Vernon Handley, was one of the most powerful and moving occasions I have had the fortune to take part in at College. I feel it is the honesty of every note that gives this work the tremendous emotional power it has. Kathleen Parker, as soprano soloist, gave a memorable performance, achieving magical tone in the last Alleluia of 'Holy is the True Light',

The excellence of both performances serves to reaffirm the position College holds in the field of English music. Our sincerest good wishes go to Dr Howells in his 80th year and to the spirit of V.W. in his 100th.

COLIN P. HOWARD.
Student

The Cliffe Opera Library

It is hoped that the contents of the new Library, situated at the end of the lower corridor in the new Theatre Annexe, will prove useful to Students, providing a readily available source of supply of operatic music. Sets of vocal scores of standard operas will be found there, together with single copies of many works, performances of which, for one reason or another, are unlikely to be seen on the stage of the Parry Theatre.

Sums of money given in memory of Frederic Cliffe (1857 1931) and of his son Cedric Cliffe (1902 1969) have helped to stock the room and will provide for future purchases.

According to *Grove's Dictionary* Frederic Cliffe, a gregarious Yorkshire man, 'was appointed to a pianoforte teaching staff of the new Royal College of Music in 1883, and remained there as a member of the Board of Professors until his death . . . He was organist to the Bach Choir in 1888 94 and of the Italian Opera at Drury Lane, Her Majesty's and Covent Garden Theatres about the same time . . . It was, however, as a composer that he made his general reputation'. His compositions include: *Symphony* 1 (Crystal Palace 1889), *Symphony* 2 (Leeds 1892), *Violin Concerto* (Norwich 1896), *Ode to the North-East Wind* (Sheffield 1905). Among his pupils were John Ireland and Arthur Benjamin.

The libretti of three of Benjamin's operas—*Prima Donna*, *The Tale of Two Cities* and *Tartuffe*—were by Cedric Cliffe, an amateur musician of profound knowledge and many-sided gifts, who was the subject of an obituary in the *RCM Magazine* for the Christmas Term of 1969.

Both the Cliffes and Benjamin were ardent lovers of opera, and would have approved the purpose of this little library. Its shelves will contain some of their works, and their photographs will grace its walls.

MAURICE ALLEN

Ralph Vaughan Williams and the Royal College of Music

Ralph Vaughan Williams left Charterhouse in July 1890 and went to the Royal College of Music in the following September. At school he had played viola in the school orchestra and had organ lessons. The Director of the Royal College of Music was Sir George Grove (of the Dictionary of Music and Musicians), a man with a varied career and wide interests and enthusiams, who urged the students to explore other arts and to be aware of literature and painting, science and history as well as the range of their chosen discipline.

Ralph worked for two terms with Dr F. E. Gladstone, and having passed Grade V harmony he was allowed to become one of Hubert Parry's composition pupils. Parry taught him more than composition, introduced him to much music, and lent him scores to study. He also told him 'to write choral music as befits an Englishman and a democrat'. Ralph made some friends among his fellow pupils at this time, particularly Richard Walthew — with whom he played duet arrangements of much orchestral music, the only way, he said, to get to know music unless you were an orchestral player. He went up to Cambridge and the real era of making friendships followed, after he had taken both his degree in history and his Mus.B. there.

He returned to the RCM in 1895, having continued to take composition lessons with Parry during his Cambridge years. Now Parry had succeeded Grove as Director, so he had lessons from Stanford, of a rather stormy kind. Among his fellow students were Dunhill, Ireland, Howard-Jones, Fritz Hart and Gustav Holst, with whom he discussed 'everything from the lowest note of the double bassoon to the philosophy of *Jude the Obscure*'. Holst became a life long friend and they were to discuss their current work with each other until Holst died in 1934.

The College remained for Ralph a place to which he returned continually to hear works by his friends played by students and to Patron's Fund concerts. When he returned from his war service, in 1919, the Director was his old friend Hugh Allen, who immediately engaged Ralph as one of the teaching staff. He enjoyed working with young composers, and he was fortunate in having, during the 20 years he taught composition, such pupils as Patrick Hadley and Ivor Gurney, war veterans like himself, and Armstrong Gibbs. During the twenties Dorothy Gow, Imogen Holst, Leonard Isaacs, Christopher le Fleming, Elizabeth Maconchy, Robin Milford, Jasper Rooper, Guy Warrack, Grace Williams and Ian White were among his students — later H. K. Andrews, Stanley Bate, Ina Boyle and Ruth Gipps studied with him, and there were many others who came in for a few lessons when their professors were ill or absent. Ralph gave up teaching only when the 1939 war started, and there were few pupils taking composition lessons.

Another very pleasant aspect of his relationship with the College concerned the Opera Class. Both the RCM students and the professional British National Opera Company gave performances of *Hugh the Drover* in 1924. The students were first in the field — and almost immediately afterwards they came in force to the rescue of the professionals who were exhausted, at the end of their own season of opera, and rather shaky in their knowledge of *Hugh*. They were very glad of the help of the chorus of young singers from the RCM. It was not the first of Ralph's Operas

Photograph: S. C. Beresford.

RALPH VAUGHAN WILLIAMS

to be sung there. The students had tackled *The Shepherds of the Delectable Mountains* in 1922—and both *Hugh the Drover* and *Sir John in Love* have been performed several times. The latest *Hugh* was in this centenary year.

For very many years the rehearsals for the Three Choirs Festivals took place at the RCM and these orgies of old and new works were crammed into very few days, with orchestra, soloists and conductors preparing, as far as they could without the choirs, for the week of concentrated concert-giving. But, in spite of the limited time and the anxiety felt by at least one of the conductors, particularly when he was rehearsing a new work, Ralph always found it pleasant to be back at the College and working among his friends and colleagues.

Another kindness the College gave Ralph was a chance to invite friends to hear the play-through of his sixth symphony in piano score. One day in June 1947 Michael Mullinar played it four times. John Barbirolli, Malcolm Sargent and Adrian Boult – who conducted the first performance in 1948 – were among the special friends who were invited to hear one or other of these masterly and exciting plays-through. In 1953, Roy Douglas was the pianist when, on 3rd of September, during the Three Choirs rehearsal period, there was a play-through of the new Christmas Cantata *Hodie*. Among the listeners were David Willcocks, who was to conduct it a year later at Worcester, and some of the singers rehearsing for the Festival. Eric Greene, who was to be the tenor soloist, complained that, although he was to be an archangel he hadn't enough music to sing. Before the work came to performance Ralph wrote an extra number – 'Bright portals of the sky' for that delightful singer.

The very last service of friendship the College gave Ralph was undertaken during the late Summer of 1958 and in the holiday time, for they organized the huge and elaborate seating arrangements for his funeral service at Westminster Abbey. They found staff and friends – in particular Phoebe Walters – to deal with the many applications for seats and to send out tickets to everyone.

His portrait by Gerald Kelly hangs in the College, and is a reminder that it was at the RCM he learned and taught the art he served throughout his life.

URSULA VAUGHAN WILLIAMS

RALPH VAUGHAN WILLIAMS, O.M.

The Record of a long Friendship

Staying with an Oxford friend who lived in Bradford, I was lucky enough to hear the first performance of Ralph Vaughan Williams's *Sea Symphony*, which he himself conducted at the Leeds Festival of 1910. I knew very little of his work then, but we had just sung *The Unknown Region* with Hugh Allen at Oxford (some nine years before he became Director of the Royal College of Music) and so I was able to share some of the excitement of that momentous occasion. But the excitement increased as the autumn came, and the Oxford Bach Choir began working on the Symphony in order to give its second performance on March 8th, 1911. Vaughan Williams came to many rehearsals, and as he usually stayed with Dr and Mrs Allen, I was often there, and was interested to see how much he was revising and simplifying both choral and orchestral parts of the work.

There was then quite a gap, as I was in London very little, and I missed the next great event: the first performance of the London Symphony conducted by Geoffrey Toye at Queen's Hall in March 1914. War service took V.W. overseas and it was not until 1918 that I was able to think much about music. I had been working in the War Office, but was given permission to organize a few concerts in Queen's Hall with the London Symphony Orchestra in the spring of that year. I had not heard the Symphony, but I knew it to be a work of first-class importance, so I put it in the second programme. I then raided 13 Cheyne Walk where Mrs Adeline Vaughan Williams kindly unearthed the score from an attic and I went off with it. It was an interesting copy, as the original had been lost in Germany where it had been sent for printing in 1914, and this one had been pieced together from the parts by various friends: I believe E. J. Dent, Geoffrey Toye and George Butterworth had each taken on a movement but I did not try to recognize their hands; my job was to learn the score, and I must confess that this, like many others of his scores, puzzled me considerably at first sight, and only yielded its wonderful beauties after a struggle. Vaughan Williams came back from abroad just in time for the performance, but he pronounced it too long, and made considerable cuts. As there had been an air raid and the audience was rather smaller than the gathering on the platform, I was glad to repeat this shorter Symphony to a larger audience a month later.

The early history of the Pastoral has a close connection with our First Orchestra at College. The parts were copied well ahead of the first Queen's Hall performance for the Royal Philharmonic Society. They were sent to the Royal College of Music, and we played it over to the composer and some friends two or three weeks running, and I particularly remember Gustav Holst's instant excitement about the beauty of the work, when I was still rather wondering about it all; Vaughan Williams had told us that it was in four movements, all of them slow, and he didn't think people would like it much!

These rehearsals were just ordinary First Orchestra practices, and I had forgotten to warn a soprano to be ready to help us in the last movement, so we asked the first clarinet to play the two cadenzas, as indicated in the parts. After the rehearsal Vaughan Williams said that it had been so beautifully played that it must be done that way at our concert—I believe the only time that it has been so performed. Older Collegians

will not be surprised when they hear that the player was Jack (Frederick) Thurston in his first year!

I must add a nice story about Jack's early history. About ten years before this I was asked to go with my sister and help entertain a small meeting in East Oxford after a lecture by young politician whose name was Bertrand Russell. Besides singing and playing I was asked to accompany a little boy of seven who played the clarinet very nicely, I thought. His father asked my advice about his future, and I remember suggesting that a College Scholarship might be a possibility when he had grown up. I naturally had forgotten all about this when a young man came up to me on the first Friday (as it then was) in term, and said 'You won't remember me, Mr Boult, but ten years ago you suggested I should get a College Scholarship. So here I am'. That was the start of that splendid career, which was so prematurely cut short.

I cannot leave the Pastoral Symphony without another story which is typical. I had studied it as well as I could and formed my opinion about the pace of each movement. As I played them at rehearsals he said they were all too slow, and I had to speed them up for the two performances. Soon after this I went away to Birmingham for six years, and, except for the weekly College visit, I saw very little of London and its music. Somewhere near the end of this time I was invited to a Prague Festival and they asked for the Pastoral Symphony. Ralph Vaughan Williams came and after the first rehearsal he said 'You've got it all too fast'. I reminded him of our differences at the first performance, and was told: 'Oh well, I've heard it and conducted it fairly often since then, and I realize it's not so boring as I thought, so it can be taken slower'.

The *Symphony in F minor* (he avoided numbering his symphonies until there was nothing else to be done to distinguish them), the most bad-tempered of the nine, is in many critics' opinions the effort of his prophetic mind (it was finished in 1934) to rid itself of the thought of war. I often say that the last note in that Symphony is the purest gesture of disgust in the whole of music. I well remember the sensation the work made at its first performance – it frightened us all. I fear now that that performance emphasized its horrors, for I only later realized the care with which he has placed the dynamics particularly in the last movement, where he uses all the shades of *forte* with extreme care and caution, and one can easily forget them and play too loud all through.

I was not concerned with the lovely *D major* until a little after its first performance which he conducted himself, but I remember a sort of trial rehearsal in the BBC Maida Vale Studio of the one he allowed us to call *No. 6* some little time before the first performance (just as with the Pastoral years before). He had some alternative passages (mostly concerned with orchestration) and we were able to play them both for him to decide on their final form.

I venture to think that in the third movement here, where he is again very careful to differentiate his dynamics, he might perhaps have allowed us to go to the full power of three Fs when the minims seem to gather up the whole movement before it subsides down to the incredible enigma of the quiet finale. At the first recording of this movement he could not resist giving us a verbal tribute to an orchestra 'which could go on playing pianissimo for a whole recording session'!

I must tell you the story of our recording of the *Ninth*. This was planned very soon after the first performance which Sir Malcolm Sargent (who had then taken over the BBC Orchestra) had conducted at the

Albert Hall. As I had not conducted the work myself I thought I had better ask for special guidance before the session, and so he invited me to go through it with him. I have, all my life, felt it my job to make the best of what is in front of me, and if I discern any weakness in a work I try to forget about it, because I feel that if I think there is anything wrong, everyone listening will do so too. Therefore I am a bad critic, and cannot tell you which of the Beethoven symphonies I prefer because I worship them all. However, I surprised myself as we finished our talk by saying 'I do feel that ending is rather abrupt, Ralph; can't we have 20 or 30 bars more to finish it?' I quite expected to be told to mind my own business (which I richly deserved), but he said quietly 'I'll think that over, but in the meantime you can play the closing passage slower if you feel like it'. I was very glad to adopt that suggestion.

Long after I had left the BBC, the Decca Company, mainly at the instigation of Mr James Walker, who acted throughout as Recording Manager, had recorded with the London Philharmonic Orchestra the eight symphonies with the composer present all the time helping us greatly with his comments. The *Ninth*, however, was to be taken over by the Everest Company, and we were all set for a trip to Walthamstow for this on August 26th, 1958. I was just beginning breakfast on that fateful morning when the telephone rang, and I heard the voice of Mrs Ursula Vaughan Williams saying 'Adrian, I am afraid we are not coming with you to the session today, Ralph died early this morning'. He had become such a friend to the LPO, after all those recordings together, that they were deeply moved when I broke the news to them.

His resignation from the RCM staff in 1940 in no way showed a reduction of his interest in young musicians after he left. To the very end he was always to be seen with his two deaf-aids listening to any concert of new music that he could hear about. For several years also he came and talked to meetings of BBC Conductors in our house near Dorking.

An American correspondent recently wrote of Ralph Vaughan Williams as 'the greatest composer of all time'. I'm not at all sure that I would have liked to hear his reaction to that remark; there would probably have been pungent references to the claims of many other great men, and a forcible denial. All the same I feel it is most stimulating to see the number of young people who think that his music gives them something that they can find nowhere else, and I know that old people like myself all seem to get more and more meaning and beauty from his music the more they hear it and the better they understand it.

ADRIAN C. BOULT

Vaughan Williams and the Orchestra

The time is Spring—just before Easter—the date, sometime during the late thirties. The wide, lofty living room at 'White Gates' has a log fire burning in the hearth ('I sawed up four thousand logs last winter', says its owner proudly). The floor is completely covered by a sea of orchestral parts which have to be checked for the approaching Leith Hill Festival, and five elegant cats and two rather nervous young students from the RCM* pick their way gingerly across the muddle, under benign but exacting instruction from the Festival Conductor. The first thing we had to learn was 'Put everything on the floor, my dear, then it can't go any further . . .' It all looked rather chaotic but it was really very methodical, and perhaps the clearest impression that emerged from this first encounter with 'RVW' was the prodigious amount of 'homework' that he put into the score and parts before tackling the performance of any work. Many a conductor would have delegated most of those chores—counting and checking of parts, marking in cuts, rubbing them out again before sending them back from hire—and the mysterious process known as 'Bag Drill', by which we tried to ensure that each player had the right set of parts, complete with his own pet fingerings, etc.

V.W. invariably worked with us in all these routine jobs, keeping us entertained with endless hilarious stories, and occasionally becoming justifiably wrathful when we were careless and made stupid mistakes. These occasions at 'White Gates' were always enlivened by a particularly sumptuous tea, when he usually told us he was going to start his diet *next* week. There would be three or four of these 'working parties' each year and the telephone messages summoning us to the next one would perhaps have been baffling to the layman . . . 'Can you come over on Tuesday and stick pins into *Elijah?* (He would not use Scotch tape for the cuts because it spoiled the look of the parts.) 'Can you come on Saturday morning and help me rub out the *Creation?*' (He was indeed the only man I have ever known who could have 'rubbed out the *Creation*' and thought up something rational to take its place.)

He was an 'ideas' man from first to last and nothing he ever did was stereotyped. Some conductors try deliberately to preserve an element of unrehearsed spontaneity in their performances—with V.W. I think it was unconscious—the music—or his feelings about it—took over, and nothing was ever quite the same at performance as at rehearsal. But his enormous conviction always carried the day, and as a professional colleague once said: 'He broke every known rule in conducting and got away with it every time'.

I think the first time I ever saw him in action as a conductor must have been when he conducted the *St Matthew Passion* in the Dorking Halls in 1931. Strange to relate, the *St Matthew Passion* was an almost unknown work in the south of England at that time, and V.W. thought it a good idea to give a preliminary lecture on the work some weeks before the actual performance. Like all his talks it was lucid, witty, and very much to the point. It was musically illustrated by Miss Margery Cullen, a competent local pianist who in her zeal and anxiety to do the right thing fell up the steps and arrived onto the platform on her hands and knees—a not unsuitable attitude really, all things considered.

*Nancy Pugh (née Todd) and the writer.

The performance, when it materialized, was electrifying. There were some very bright stars in the firmament of singers in those days, and they all seemed to be on the platform that night. This was the cast:

Christus:	Keith Falkner
Evangelist:	Steuart Wilson
Tenor (Arias):	Eric Greene
Soprano:	Dorothy Silk
Contralto:	Astra Desmond
Bass:	Arthur Cranmer

When the principal baritone soloist, our present Director, strode onto the platform at rehearsal, one young lady in the second sopranos wrote across my vocal score: 'Isn't his hair *marvellous?*' – I still have that inscription in my copy.

Perhaps this would be a suitable moment to say a word about the easy habit we all fell into of calling V.W. 'Uncle Ralph'. To later generations this must sound like a really intolerable piece of 1930 'gush'. At the time it seemed most natural and sensible – it was the name he preferred to be called and it solved a lot of problems. To call him 'Dr Vaughan Williams' would have been unthinkably formal and stuffy, to call him by his Christian name would have been impossibly familiar. He liked to feel that the world was full of pleasant young women who universally called him 'the Uncle'. The generic term for these young women was 'the Nymphs' though I have heard them less flatteringly referred to as 'the bossy young ladies'. They were to be seen in great numbers around the time when the Leith Hill Festival took place, and quite a number of them came from the RCM. Some played in the orchestra, and if they were new and raw to the profession, as I was, found that V.W.'s implicit faith in orchestral players was deeply flattering and endearing, but could have terrifying results. I remember one particular occasion when the *Unfinished Symphony* appeared on the LHMF programme. It bid fair to be very unfinished indeed, because rehearsal time was running out, and the Symphony had not yet been touched. 'But you all know that by heart, surely', he said, 'we'll leave that till tonight'. I fancy I was not the only one in the orchestra who was sight-reading on the platform that evening, but I think his faith in us, and ours in him, carried us through.

His unrehearsed witticisms were always a delight to the orchestra. We once had a rather nerve-racking concert when the soprano soloist missed out eight bars of her part, and threw the orchestra into temporary confusion. The following afternoon, when another programme was being rehearsed, V.W. happened to look up at a crucial moment and saw the entire brass section stealing out for a quick one. 'All right, gentlemen', he said with an understanding nod, 'I know I can trust *you* not to miss any bars!'

In the 1930s percussion playing in local Festivals was not always the highly professional affair that it is today. In our Festival orchestra it was often undertaken by any distinguished, or indeed any confident young musician who happened to be around at the rehearsal.

I distinctly remember Imogen Holst, Arnold Goldsbrough (founder of the ECO) and I *think* Sir Thomas Armstrong in this capacity. Arnold Goldsbrough was the most luckless, for he had the misfortune to entrap his thumb between the two plates of the cymbals, with dire results. Blood flowed, handkerchiefs were proffered, great consternation. The attention of the audience was rivetted to the percussion department. This incident

was in one way typical of the Festival atmosphere, because anyone was prepared to undertake anything for the sake of its founder, though he himself was the last person to demand blind devotion, and was almost obsessively afraid of inspiring a 'personality cult'. It seemed that he would really prefer not to be recognized as the great man he really was. I can well recall his standing at the West door of Dorking Parish Church each year, greeting the musicians as they arrived to take part in the *St John Passion*—a cordial handshake for the men, a great bearhug for the girls, and very special care taken not to miss any new people who had not played for him before. His memory for names and faces was usually phenomenal, but once he slipped up. A young lady approached whom he thought he knew. 'Ah, my dear', he hazarded, 'you've brought your husband with you this time, I believe?' Looking slightly baffled she said: 'But I haven't got a husband'. Swiftly he retrieved the situation, patting her on the shoulder, 'Never mind', he said, 'You will have one day!'

The short rehearsal time, sandwiched between morning competitions and evening concerts, could produce some tense situations.

Mrs Vaughan Williams used to help a lot by placing a comforting barley sugar sweet on each orchestral desk—I have often blessed her for this felicitous gesture. No one could ever complain that those rehearsals were dull. They were alive with the intense urgency of getting the music right. The few moments of relaxation were all the more enjoyed because they were rare and short. For some reason V.W. imagined that the Festival Secretary would think he was wasting the orchestra's time if he stopped to tell them a funny story, so he always asked her permission first. ('Have we got time for . . . Shall I tell them the one about the couple who . . .') This improbable myth, that he was being ruled with rod of iron, always made everyone, including the Secretary herself, start laughing before he ever got to the story itself.

His loyalty to the members of the orchestra who had played for him year after year came second only to his passionate loyalty to the music itself. He never forgot a player, and he scarcely ever 'dropped' a player, but he had occasionally to rearrange the orchestral hierarchy if the music demanded it.

My own position was an unambitious one—back desk of second violins, inside player. One year I was rather astonished to find myself up in the first violins, and almost imagined there might have been some administrative mistake, though this was unlikely as he always planned the orchestral seating himself very meticulously. On asking him the reason for my apparent promotion I got the following characteristic reply: 'You'd better know the horrible truth—I've only got six second violins this year, so *they've all got to be good!*'

Even now I sometimes start up in the night muttering to myself the names of those players, coupled together in desks, often oddly alliteratively—Schwiller, Stocken, Sillito (he *must* have done that one on purpose)—Kantrovitch, Carter, Hockman, Hill . . . some names that were famous then, many that have become famous since—people who after a brilliant career will still remember their days in that orchestra as some of the most vivid musical experiences of a lifetime.

RUTH DYSON

Remembering Vaughan Williams

by Leslie Russell

This is the centenary of the birth of a great English composer, Ralph Vaughan Williams, and we were all reminded of this event, even if we are not musical, by the issue of a special commemorative stamp by the Post Office in April. (This in itself was surely a unique event!)

In this short article I am trying to recall, and record, a few of the things that I learnt from him as a pupil at the Royal College of Music between 1928 and 1931, and afterwards as a friend and collaborator until a few months before his death in 1958. (Once a pupil of V.W., always a pupil and welcome friend). It was during this last year that he invited me to come to his house at Hanover Terrace, Regent's Park, to 'boil down' the Oxford Book of Carols into an edition for schools. 'You know all about carols and schools, don't you, Russell', he said. I didn't, but I came, and the schools' edition was published in due course.

When I first went to him at the RCM in 1928 as a 'mature student' (I was already 'directing' music in a school) it was in fear and trembling. This great shaggy lion, I had so often seen in the distance, had his den in the basement and in a haze of tobacco smoke. His eyes were piercing, but kindly, like his voice. His hands were beautiful and quite small for such a big man. And 'big' he was, in every sense of the word, with a great capacity for fun and humour. When he laughed it was a minor earthquake – an internal eruption. At my first lesson he studied my 'masterpieces' silently and with complete attention, throwing out a few questions and suggestions here and there; then, taking his pipe from his mouth he said 'Good. Now go away and write me some bad Bach'. As every reader likes to know the end of a story, I can truthfully add that when I returned the next week and played my exercise he pronounced it to be 'good bad-Bach'. At another early lesson he warned me 'Remember, Russell, there is no such thing as Middle C' and we then discussed the colours of a single note of the same pitch when played by different instruments, or sung. If any reader wishes to prove this statement, as I have done at lectures dozens of times, he has only to stand up and sing Middle C and then ask the ladies in the audience to sing his note. They will all sing the octave higher and be quite sure that they are right until it is played on the piano.

On another occasion (during the carols' selection) he warned me against being broadminded. 'We editors made a fatal mistake while selecting this collection. We were broadminded. It is fatal to be broadminded!' Once, after a first rehearsal of his *Fourth Symphony*, he was heard to murmur while climbing down from the rostrum, 'Well, if this is what modern music sounds like, I don't care for it!'

At yet another lesson we discussed his calculatedly outrageous statement that 'it wouldn't have mattered if Beethoven had never been born'. And, at another, that the overpowering and physical effect of the urge to compose 'sometimes even made one want to be sick'. And, with a mischievous sideglance in my direction 'And in most cases it would be much better if we were'.

I recall yet another lesson at which we discussed that 'The great glory of Music is that it is absolutely useless'. I once asked him, after a lesson at which I felt that my efforts at composition were even more inadequate than usual, why he troubled to teach such mediocre pupils as

myself. The reply, devastatingly candid, was that he hoped that, if he taught enough of us, one real good 'un would be discovered.

Although always kind and encouraging to all his pupils, some of his remarks were profoundly illuminating; for example on one occasion, after successfully writing some hymn tunes at his invitation that were incorporated in the new (1931) edition of Songs of Praise which he was compiling, he suggested that it was time for me to write a symphony. I replied that my mind rarely rose above a short song or hymn tune but he insisted on giving me his recipe. 'It is quite easy. You write four, tear them up, and write your fifth'. Does any reader agree with him that this is 'easy'? It was too stern a test of faith for me and so my first (fifth?) symphony is yet to be written after three score years and ten! (Perhaps it *would* be better if I were to be sick!)

V.W.'s tastes, as expressed to me, included a dislike for Wagner ('too vulgar and too loud') with Bach on a pedestal of his own, and Mozart nearby. He declared that Purcell was by far our greatest song-writer to date, especially pointing out his '. . . just accentuation of the words'.

Finally, in this centenary year of the man whom I believe to be England's greatest-ever composer, I recall the saying of the famous conductor Koussevitsky in 1950: 'Your Vaughan Williams will be the Beethoven of the future'. (Perhaps a back-handed compliment in view of V.W.'s remarks about that great man!)

The Elgar Dedication

ADRIAN CRUFT

Movements from the Elgar Organ Sonata were heard before and after the Westminster Abbey Service on June 1st at which his Memorial Stone was dedicated.

From the South Transept I could see Mr Heath sitting in the Precentor's Stall, three away from Sir William Walton, with Sir Keith and Lady Falkner in front of them. Sir Adrian Boult sat close to the 'group of eminent string players some of whom played under Elgar, . . . brought together by Mr Eugene Cruft to pay tribute to Elgar's memory during the service'—to quote the Service sheet. Immediately behind the orchestra, at the request, I learned, of her nonagenerian husband who was unable to attend, sat Mrs Lionel Tertis.

To those who knew the 'Sanctus fortis' from *The Dream of Gerontius*, the opening hymn 'Firmly I believe and truly' seemed strange in its jaunty English traditional melody setting of 'Shipston' but after Sir Arthur Bliss had read the 'Let us now praise famous men' lesson, the slow movement of the Elgar *Serenade for Strings* was played.

The orchestra sat in intermingling lines - there was no leader—all were leaders and principals. Throughout the music's easy-paced length, from the characteristic open 'fiddle G' start past the veiled stopped G reprise on the violas, this early piece of Elgar's late maturing recalled not the usual 'tea on the lawn' image of the work despite the hesitant sunshine which alighted on the summer hats of the ladies in the congregation; it expressed rather the deep loving devotion and skill of the conductor and 23 players who matched in length of service to their demanding profession the Abbey's own 900 years.

Whilst the procession formed up and moved towards the stone, Douglas Guest, the Abbey Organist, conducted the *Elegy for Strings*, an expansion of the *Dirge for String Quintet* written by Elgar for the Worshipful Company of Musicians whose first Honorary Life Fellow he became.

During these performances the words* of the distinguished American composer-conductor Bernard Herrmann came to mind; 'The tempo variations that arise in the course of an Elgar work are so subtle and elastic that they demand from the conductor and performer an almost complete infatuation with the music. For Elgar's music will not play by itself; merely to supervise it and give it professional routine playing will only serve to immobilize it'.

During the procession's return from the unveiling of the stone by the Prime Minister and its dedication by the Dean, the Abbey Choir sang Elgar's setting of the St Thomas Aquinas words 'O Salutaris Hostia'. After the Precentor had concluded the prayers with John Donne's magnificent 'Bring us, O Lord God, at our last awakening into the house and gate of heaven . . . where there shall be . . . no noise nor silence but one equal music . . .' and before the Dean gave the Blessing, some of Newman's words as set by Elgar were sung in the unaccompanied Anthem *They are at rest* originally written for the Royal Mausoleum (anniversary of Queen Victoria's death) in 1910.

With the Service over, visitors had once again begun to crowd the Abbey as I walked over to the north choir aisle. 'Look', said a mother to her children, 'they are *all* musicians here'. Between the stout walking shoes and the children's sandals I could see the clear design and lettering for Ralph Vaughan Williams, OM. Just beyond this the new Elgar stone was already being immortalized by the grey dust from tourist feet.

The names of the players who gave their services were: Hugh Bean, Lionel Bentley, Henry Datyner, Marta Eitler, Bryan Gipps, Emanuel Hurwitz, Marjorie Lavers, Margot MacGibbon, Reginald Morley, Manoug Parikian, Charles Taylor, Marie Wilson, Kathleen Washbourne; Eileen Grainger, Donald McVay, Frederick Riddle, Jean Stewart; Douglas Cameron, Ambrose Gauntlett, Anthony Pini, William Pleeth; Eugene Cruft, John Walton.

The violist Gwynne Edwards was unfortunately absent due to illness.

**An American Voice, Centenary Sketches;* Novello 1957.

ARTHUR ALEXANDER TRIBUTE CONCERT

A tribute to that great musician and teacher—Arthur Alexander—was paid, very fittingly, at the Church of the Holy Sepulchre, Holborn Viaduct, London (the 'Musicians Church'), in the shape of a concert (supported by Nemo Concerts and the Arthur Jacobs Concerts) on Wednesday, July 19th, 1972. Those taking part were Freda Swain (composer and pianist), Margaret Morell, Jenny Haselden, Susan Hollow, *sopranos*, Wendy Horan, *contralto* and Donald Francke, *baritone*, who also directed the vocal ensembles. Organ solos by Bach and Brahms were played by composer Anthony Scott, followed by three beautiful songs by Arthur Alexander, given by Donald Francke and Freda Swain. Before items from *Cantata in Memoriam* (*The Indwelling*) by Freda Swain, those poems by Ruth Pitter which had been set were spoken by the celebrated poetess herself.

The Rector of St Sepulchre's Church, The Reverend Canon Richard Tydeman, introduced the programme, paying his own personal tribute to Arthur Alexander and asking for a minute's silence to honour his memory. The concert, which was attended by a large number of colleagues, friends, old pupils and members of the general public, ended with all concerned joining in an inspiring performance of Freda Swain's setting of the hymn – *Breathe on me, Breath of God.*

SINGING TONE

Arthur Alexander

In these days of pianistic percussive clangour and speed when singing tone, that already rarest of touches, grows the more rare, it would appear fitting and timely, before it is too late, to devote some time to the subject of cantabile—or singing tone – on the piano.

Cantabile (not cant-a-bile as I have heard it called in the examination room) was neither discovered, invented, nor first produced as some think by the renowned teacher Tobias Matthay, though he was the first to analyse the processes that go to its production. In so doing he gave to the world numbers of pianists whose beauty of expressive tone is unequalled.

As long ago as 1720 the great J. S. Bach, in the preface to his *Inventions*, declared that his primary object in writing them was to develop in the player a more cantabile style than heretofore. It would seem that already the age of the keyboard typist was upon them. It is assuredly with us now, and in full measure.

Beethoven, we are told, was the first to produce satisfactory singing tone on his favourite instrument and this invariably had a quite overwhelming effect upon his hearers, as indeed, in the rare event of its appearance, it still does in these days of general monotony and lack of light, shading and style. Of pianists of the past I recall particularly artists such as Paderewski (who contrariwise was capable of producing the most appalling loud tone), Harold Bauer, Walter Gieseking, Myra Hess and Ignaz Friedmann, whose singing tone was unforgettable.

It is those pianists possessed of true musical feeling who are the more likely to produce a beautiful cantabile though, unfortunately, this is by no means a *sine qua non*. There is not the least doubt that cantabile, especially on the piano, reveals to us the most amazing of the piano's many qualities. This is hardly the place to enter into the processes required to bring to pass this now rare touch, but it is timely, perhaps, to mention that the pump-handle action of the arms at one time favoured does nothing to bring about the consummation desired. In conclusion it may be stated as a sad and indisputable fact that today the number of pianists capable of producing an expressive and satisfying singing tone remain a small and rapidly shrinking minority.

From the Papers of the late Arthur Alexander, Professor RCM 1920 1966. First published in 1968.

Music in the life and times of Edward I (1239-1307)

to commemorate the 700th anniversary of his accession to the throne on 20th November, 1272.

MARY REMNANT

A thirteenth-century German knight known as 'Der Unverzagte' ('The Undaunted') composed a song about 'Good King Rudolph' who was a paragon of virtue and a lover of music, but did not pay his musicians. Such a song could not have been written about the English kings Henry III (1216–72) and his son Edward I (1239–1307). From the numerous expense accounts surviving from their courts, we can get a very good idea of the instruments used in their households, and the concern which these kings, and their queens, had for minstrels. In 1246, for instance, Henry III gave a tun of good wine to Master Richard the Harper to celebrate the birth of the latter's child, and the recovery of his wife.

It was a time of great importance in musical history. In the late twelfth century, composers had finally evolved that modal notation which showed, not only the pitch of notes, but also their rhythm. At last compositions could be written down for several voices simultaneously singing different rhythmic parts. The cathedral of Notre Dame at Paris seems to have produced much of this music in its early stages, chiefly under the impetus of the composers Leonin (*fl. c.* 1175) and Perotin (*fl. c.* 1200). Connections between Britain and France were strong in the thirteenth century, so it is not surprising that compositions from the Notre Dame repertoire have survived in English and Scottish manuscripts of that period.

In Prince Edward's youth, the music of the king's chapel consisted mainly of plainsong, with polyphony on special occasions. In contrast to French music, English polyphony retained certain 'insular' characteristics, one of which was the frequent use of parallel thirds and sixths, which were regarded on the Continent as being too 'imperfect' for use in church. (Consecutive fourths, fifths and octaves were, on the other hand, considered most suitable, being 'perfect'.) On such occasions as Christmas and Whitsun, Henry III made special payments to singers for the performance of the acclamations 'Christus vincit, Christus regnat, Christus imperat'.

Among secular pieces surviving from this time, there are several dances of the *estampie* variety, and the famous 'Sumer is icumen in', the earliest known piece to have been written for six parts. This round, written in a manuscript from Reading Abbey (British Museum MS Harl. 978), also has a set of Latin words, 'Perspice christicola'. Of monophonic song in England very little has survived from this period, in contrast to the abundance of songs by the contemporary Troubadours and Trouvères of France, the Minnesingers of Germany, and the composers of Spanish *cantigas* and Italian *laude spirituali*. Edward, however, in his very varied life, was to come into frequent contact with the music of these countries.

At the age of 15 he travelled to Spain and stayed there at the court of Alfonso X ('The Wise') of Castile, that poet king who wrote the words of many of the *Cantigas de Santa Maria*. These sacred but unliturgical songs have been preserved in a magnificently illuminated manuscript now in the Escorial Library, near Madrid. It is renowned, not only for the songs, but also for its many small pictures of musicians, some of them

playing instruments of types apparently unknown north of the Pyrenees. Many of them are distinctly Moorish in character, reflecting Alfonso's tolerance of the Moors who remained in his territory. The king himself is shown at the beginning of the book, pictured with musicians among his courtiers.

In 1254 Edward was married to Eleanor of Castile, Alfonso's half-sister, at the abbey of Las Huelgas, near Burgos. Exactly what music was performed at their wedding we do not know, but some of it may have survived in a manuscript which has been preserved there. This codex contains both monophonic and polyphonic church music, not only from Spain, but also from England and France, and dating from the twelfth to the fourteenth centuries. (The pilgrims to the shrine of St. James at Santiago de Compostela were, to a great extent, responsible for the appearance in Spain of music from other countries.)

During the next few years Edward administered Gascony, which had belonged to England since the marriage in 1152 of Henry II and Eleanor of Aquitaine. Here he heard the songs of the Troubadours, written in the *langue d'oc* of southern France. Their art, however, was already on the wane, but some of their melodies were being preserved in sacred pieces. Thus the melody of the Provençal 'Tuit cil qui sunt enamourat' became the middle voice of a three-part Latin motet, with the words 'Ave regina glorie'.

This was the age of crusades, and the prince's part came in 1271 when he left to join the expedition which had set out the year before under King Louis IX (Saint Louis) of France in an attempt to retrieve the Holy Land from the infidels. With Edward went his wife Eleanor, and among their retinue was a harper from the court. The crusades had a dual effect on music. Not only did they inspire such songs as the monophonic 'Parti de mal' and the three-part 'Crucifigat omnes', but they also brought the Crusaders into contact with the highly developed music and instruments of the East.

The crusade was not a success, but the heir to the English throne earned distinction for his part in it. He left for Europe in 1272, and while in Sicily heard of the death of his father. On November 20th, in his absence, Edward I was proclaimed King in London, but it was nearly two years before he could return. Politics delayed him in Italy, where he had ample opportunity to hear *laude spirituali*, the sacred monophonic songs which owed much of their popularity to St Francis of Assisi and his followers. Very little completely secular music is known to survive from thirteenth-century Italy, in contrast to the great corpus of Trouvère songs from northern France, where Edward now proceeded to do homage to the French King Philip III for the lands which he 'ought to hold of him'. This was around the time when Adam de la Hale began to set in three parts the *ballades*, *rondeaux* and *virelais* which previously had been only monophonic.

The return to England was triumphant, and on August 19th, 1274, Edward I and Eleanor of Castile were crowned in Westminster Abbey. The choir sang 'Christus vincit', and 'Te Deum' was sung throughout the country.

Edward I is well known for his consolidation of the English nation, for his legal and parliamentary reforms, and for his exploits against the Welsh and the Scots. Music from thirteenth-century Wales has yet to be discovered, but due to the Welsh talent for improvisation, it is unlikely that very much was written down, particularly of secular music. Giraldus

Cambrensis (*c.* 1147–1220) had already said that in his time the Welsh had a long-established tradition of singing together in several parts, with 'as many melodies as there are people'. A striking example of singing in parallel thirds has come down to us in 'Nobilis, humilis', a hymn in honour of St. Magnus, the patron saint of the Orkney Isles, which were then still owned by Norway. Evidence of more conventional music further south in Scotland appears in a manuscript containing polyphony from Notre Dame, compiled at the Augustinian priory of St. Andrew's in about the middle of the thirteenth century. English church music of the time of Edward I is represented particularly by those pieces known as the *Worcester Fragments*, which have survived in several different sources of the thirteenth and early fourteenth centuries, and appear to come from Worcester Cathedral. While a few are from France, most of them are very English in style and form, and the occasional reference to Willelmus de Winchecumbe seems to be a rare acknowledgement of a composer's name.

Music in church did not, however, consist only of choirs singing plainsong and polyphony. On his journeys Edward I sometimes found minstrels playing their instruments, in an unliturgical setting, when he visited cathedrals and other churches, and the gifts he made to them are recorded in the Wardrobe Accounts. For instance, on May 26th, 1297, in Chichester Cathedral, he found Walter Lund, a local harper, playing his harp by the shrine of St Richard of Chichester. Soon afterwards when he visited Christ Church, Canterbury, 14 minstrels were playing in front of the statue of Our Lady in the crypt. As no liturgy was in progress, it would seem that their music consisted of some of the many sacred songs, such as 'Angelus ad Virginem', which could be performed equally well inside or outside a church.

Payments to minstrels more often went to those who were in the regular service of the court. During the years 1301–6 these included two German 'gigatores' (rebec-players) called Henry and Conrad, who were sometimes joined by Conrad le Peper, a 'gigator' of the king of Germany. Other visiting musicians were Bestrudus and Beruche, 'vidulatores' (players of the mediaeval viol and/or fiddle) from Geneva. All of these minstrels would have been able to pass on the songs of the Minnesingers to their English colleagues.

On Whit Sunday in 1306, the king held a great feast to celebrate the knighting of his son the Prince of Wales, who was soon to become Edward II. (The queen was now Margaret of France, Eleanor of Castile having died in 1290.) This took place in Westminster Hall. By good fortune the list of payments to musicians has been preserved, showing their instruments to have included harps, psalteries, a citole, a gittern, a lute, crowds, fiddles, rebecs, organs, shawms, trumpets, nakers, tabors and bells. There is no record as to what music they played, nor of which instruments played together, but it can be assumed that, in view of their great number (over 160), they took it in turns to play for the fanfares, jousting, processions, interludes and dances that would have accompanied such an event. The minstrels arrived on their own or in groups, often attached to noble households, such as 'Richard le Harpour qui est ove le Conte de Gloucestre'. Others, for instance 'Matill' Makejoye', have no instrument recorded, and may have been singers. Conversely, 'Le menestral ove les cloches' indicates that bells were played, but not by whom. Those who had reached the rank of 'King of the Minstrels' were described with their title, such as 'Le Roy Druet', who is known from another source to have been a fiddler, and the importance

of the occasion was emphasized by the presence of Nicholas de Caumbray, a 'vidulator' from the court of the king of France.

The list of instruments thus compiled at the Feast of Westminster is an invaluable corollary to the appearance of instruments in the visual arts. During the lifetime of Edward I there came to fruition the great East Anglian school of illuminated manuscripts, the Opus Anglicanum masterpieces of embroidery, and various different ingredients of church architecture, which all had scope for the filling in of spaces by decoration. That decoration often took the form of musicians, whether angelic, human, animal, or diabolical. They bring the art to life, and they can bring the music to life, if we will give them the chance. It is essential that mediaeval music should be known against its background of history and art, and not just as a strange sound coming from a recording studio.

While not listing a complete Bibliography here, I must acknowledge the debt to Dr G. Richard Rastall's unpublished thesis *Secular Musicians in Late Medieval England*, submitted to the Victoria University of Manchester in 1968.

BIRTHS

Appleton: to Griselda* (Dean) and Colin Appleton* on February 8th, 1972, a son, Robin Alexander.

Bruce-Payne: to Susan* (Baker) and David Bruce-Payne* on May 30th, 1972, a son, Christopher David.

Morley: to Pamela* (Bowler) and Alan Morley on July 8th, 1972, a son, Nicholas John.

Paine: to Diana* (Crompton) and Lawrence Paine on September 11th, 1972, a daughter, Lucy Elizabeth.

Parkinson: to Julia* (Cater) and Andrew Parkinson on August 12th, 1972, a daughter, Elizabeth.

MARRIAGES

Allen – Curzon: John Stuart Allen* to Eileen Curzon on September 2nd, 1972.

George – Kennard: Michael George* to Julie Kennard* on July 15th, 1972.

Goodway – Hope-Mason: John Beverley Goodway to Karin Hope-Mason* on July 22nd, 1972.

Hensor – Nunn: Michael Hensor* to Rosemary Joy Nunn on July 29th, 1972.

Messiter – Whitfield: Malcolm Messiter* to Christine Whitfield* on June 4th, 1972.

Moore-Bridger – Burton: John Moore-Bridger* to Heather Burton on March 11th, 1972.

Samson – Johnson: Jim Samson to Jennifer E. Johnson* on July 12th, 1972.

**denotes Collegian*

DEATHS

Townsley: Geoffrey, on August 30th, 1971.

Walton: Bernard, FRCM, on June 2nd, 1972.

BIRTHDAY HONOURS 1972

Dr Herbert Howells, CH
Dr Anthony Lewis, Knight Bachelor
Dr Sidney Campbell, MVO
Professor Robin Orr, CBE
Mr Peter Morrison, OBE
Mr Charles Taylor, OBE
Miss Kathleen Merritt, MBE

FRCM

December, 1971:

Eugene Cruft

July, 1972:

Hervey Alan
Philip Cannon
Pauline Elliott
Sydney Fell
Dr Ruth Gipps
Vernon Handley
Michael Gough Matthews
David Parkhouse
Mrs Harvey Phillips
Anthony Pini
Meriel St. Clair
Jack Steadman
Edward Walker

Ian Stoutzker was elected a member of Council in Summer, 1972

HON. RCM

Eric Gillett (1971)
Alasdair Graham
John McCarthy
Marco Pallis
Mrs Bertha Stevens
Mrs Bertha Taylor
Michael Winfield

HON. RAM

Eugene Cruft
John Denison

HON. ARCM

Lawrence Casserley
Alan Cumberland
Roy Watson

HON. FTCL

Maurice Jacobson
Dr Charles Thornton Lofthouse

Christmas Term Prizes 1971

Singing: Clytie Mundy Prize (£20) — Jacqueline Currie
Pianoforte: Cornelius Fisher Prize (£15) — Geoffrey Osborne

Easter Term Prizes 1972

Pianoforte: Joy Scott Prize (£20) — Timothy Lowe
Vivian Hamilton Prize (£13) — Ronan F. C. Magill
Ellen Marie Curtis Prize (£19) — Carol Wells and Elizabeth Green
Singing: Leslie Woodgate Prize (£5) — Fiona Kimm
Topliss Green Prize (£5) — John Martin McEvoy
Violoncello: Ivor James Prize (£44) — Stephen G. Ives
Kathleen Long Chamber Music Prize — Margaret Lister, Patricia James and Rosemary Shenfield

ANGELA BULL MEMORIAL PRIZE, 1972

Awarded jointly to Jonathan Martin—piano
Robert Pool—violin

Thank You Miss E!

In writing of Pauline Elliott on the occasion of her retirement from College, I find it hard not to make the whole thing sound like an obituary notice, which thank God it isn't! All the same, there is on this occasion a feeling of coming to the end of an era, an era in which one person was able to take control of so many jobs that even Women's Lib would be satisfied. Certainly no Director could be more fortunate to have on his staff a person like Pauline with A levels in absolute integrity, in an unsurpassed devotion to the students and their needs, in a fine sense of good taste in costume and scenery, in a splendid appraisal of what was practical in administration and in a devotion to the cause of the Opera School which involved her in unpaid overtime that would cause any shop-steward to commit suicide! Mind you, she wasn't above making it perfectly clear that she didn't intend to do a thing beyond the call of duty, but when the crunch came one heard nothing and whatever it was, was ready.

Pauline had a quick eye for a picture and throughout the years provided, from the extraordinary collection of odd bits of scenery which we have for years been urged to burn, sets which have appeared fresh and a delight to the eye. A great many of the Opera School productions are informal but the sets that Pauline provided would have done credit to the most formal of occasions. In fact I have often thought what a pity it is that the faculty of making something out of nothing seems to have disappeared. When one reads of some budgets for the scenery of new productions one wonders whether it is worth it, especially considering that one opera is only a small part of the repertoire, and the number of performances limited; certainly it seems that if a scene has to look like a million dollars, then it must cost it. Whether this be true or not, Pauline certainly had the skill to make the most out of the least. This also applied to costumes though here, thanks to her connections with Sadler's Wells and elsewhere, she was able to build up a valuable collection of dresses of all sizes and periods. And, while on the subject of appearance if one may be personal, there was no more striking metamorphosis than the look of Pauline at work and, so to speak, at play. Her work took her into the very catacombs of the College where dark and dust gathered on rostra and scenery which had to be sorted and generally 'womanhandled'. For these tasks, not unnaturally, Pauline donned the plainest sackcloth. But I remember when I first saw her dressed up for some party or other

I almost committed the indiscretion of asking to be introduced—but quite genuinely! She has, in fact, a most striking appearance and we must hope that, relieved of the pressure of two or three jobs, she will often come amongst us and dazzle us.

In view of this great sympathy with design and colour it is not surprising that one of her great hobbies is the growing of flowers, and wherever she is she sets to and makes a garden. I don't know where she found any spare time. She was very methodical and made great lists of who was where, and when, and invaluable these were too, for one always knew where X should be—even if he or she were not! She would work out a rehearsal schedule for the whole term when possible so that the various productions should get fair allocation and, if I couldn't think of a cast or an excerpt, there was Pauline next morning with an eager look of triumph and a suggestion that, more often than not, was excellent. The only thing was that my pockets were bulging with lists, rotas and the rest, just like that dearly loved uncle of hers, Clive Carey, who was Opera Director before me. One of my most vivid recollections is of seeing him looking for something in his pockets and extracting a 'wodge' of lists and letters ,saying: 'I know I had it somewhere'. We used to laugh over it together, I little knowing that the same thing was going to happen to me, and that, all the time, it must have been due to Pauline!

Although she must look forward to a rest, it is a pity that she couldn't have benefited for longer from the newly-built Opera premises. Not only has the increased space done away with a lot of unproductive work such as trying to make a dressing room into a rehearsal room and then clearing it for a movement class and back again into a dressing room, but, knowing just the snags to beware of, Pauline, with characteristic vigour, was able to advise the architect just what would make work as simple as possible. It is nice to be able to put on record how extremely co-operative Mr Williams and Mr Hardinge were over all these matters.

So this is the end of what may be called the 'Pauline Era'—an era in which she, more than perhaps anyone, helped to build up the Opera department of the College to its present position as shown by the generous tributes of past students who are not ashamed to acknowledge the help and standards they were given at the beginning of their careers. It is this that makes the efforts of Paulines everywhere that much more worthwhile.

While I have, as is fitting, talked exclusively about one person, I know she would be the first to say that such work is impossible to carry out without the support of a loyal and gifted staff with similar ideas of service, and that during her 20 years she has indeed been well served.

And so, Pauline dear, from us all, goodbye and thanks a million.

RICHARD AUSTIN

WHEN COLLEGE JOINED THE ARMY

On Saturday, July 8th, at 11 a.m., a party of 80 students representing the South London Symphonic Orchestra and 150 members of the Royal Choral Society, made their way on two double-decker buses to the Royal Military Academy, Sandhurst, to give a performance of Verdi's Requiem Mass.

On arrival we were welcomed by a section of army cadets who were astonished to find us armed with instruments as opposed to weapons of war, although later we proved that there was very little difference.

The rehearsal proceeded along normal lines, after which we were shown to our rooms to the consternation of one veritable female violinist who was told to leave her equipment downstairs (perhaps it was loaded). We were then served high tea, and, having changed, were driven in convoy to the concert hall. The lights dimmed, the audience had its last cough, and the conductor entered. Having found his score, which was buried somewhere in the back desks of the 'cellos, he placed it on the rostrum with dignity and reverence. He opened the title page which to his surprise happened to be the last page upside down.

Soon these minor complications were over and a truly fine performance was given. The members of the RCS sang with great assurance and a very fine tone, with especially fine tenderness in the Agnus Dei. The orchestra, led by Maureen Doig, produced some excellent orchestral sounds and played with great brilliance in the Sanctus. The four soloists, chosen from the Welsh National Opera Company, Elizabeth Lane, Bridget Bartlam, Neville Ackerman, Peter Massocchi, sang without exception extremely well, notably Elizabeth Lane (who recently left the College) in her rendering of the soprano solo in the Libera Me.

The performance was conducted by Anthony Howard-Williams, whose reading was very mature for one so young. He held great control of the enormous forces needed for this work all through the performance, especially in the Dies Irae and Sanctus sections. The performance contained the maximum sensitivity and excitement that this dramatic and religious work requires. A very memorable presentation.

After the concert, Sandhurst arranged a discotheque and bar, so that the performers and audience alike could eat, drink, dance and release some of the excitement created by the work. Exhausted at the end of the day, all 200 of us welcomed the accommodation that had been provided.

Our thanks must go to Sandhurst for giving us a week-end with a difference.

MICHAEL REED
President of the Students' Association

NEXT TERM'S MAGAZINE

Amongst the articles to be featured in the Easter edition of the Magazine will be a review by Professor Noel Nickson of the University of Queensland, Australia, of past College students who are now very active in the musical scene 'down-under.' Other contributions include—'Music and the Olympic Ideal'—a broadcast talk by Michael Pope—and 'Schönberg in England—Memories of an Occasion,' by Dr Ian Copley.

Obituary

BERNARD WALTON, FRCM

Talent, artistry, technical perfection, superb musicianship: how often these phrases are used in our profession, but how often are they fully deserved? Certainly by Bernard Walton who possessed all these attributes to an unusual and remarkable degree. And so his death after a short illness at the age of 55, has inevitably left all who knew him, whether personally or only through his playing, with a deep sense of loss.

His experience of music making was immensely full and varied. Coming from a musical family, he started early with a colleague of his father's, George Anderson, as his first teacher, and under his tuition he was already a fine player when he came to the Royal College. After a short time under Jack Thurston, at the age of 20 he was invited by Sir Thomas Beecham to become principal clarinet in his orchestra, the London Philharmonic. It was at this time also that he played a lot with light music groups where, he said, he learnt so much. The war then intervened, but after nine years in the Irish Guards band he returned to civilian life as the principal in the Philharmonia Orchestra. Perhaps it was at this time that this orchestra enjoyed its finest international reputation with seemingly endless recordings of superb quality under Karajan, Cantelli, etc., and Bernard's playing, always outstanding, reached even greater heights of finesse and virtuosity. Just to mention two of the many discs he was involved in, his performances of Mozart's Concerto and Kodaly's *Dances of Galanta* are both excellent examples of his special qualities.

It was perhaps quite fitting that for the last three years of his life he returned as principal to the London Philharmonic Orchestra, in the same position in which he began his career 35 years before.

He enjoyed chamber music especially, and certainly excelled at it, his performances being memorable for the great sense of artistry and refinement that they always contained. Over the last few years many students were fortunate enough to hear him in the concerts that the Music Group of London have given at College; particularly, those who heard it will never forget his solo in the *Quartet for the End of Time* by Messiaen.

What a privilege and experience it was for us, also, to work with him in the Group, his eloquent phrasing always being such an inspiration. Two points which were very important to him were beauty of sound and a sense of spacing. How masterfully he always managed the art of flexibility without ever losing a firm pulse.

Despite his many concert engagements he still found time to teach, joining the RCM staff in 1954. He became a Fellow and a member of the Board of Professors in 1968.

One did not have to know Bernard for long before one was aware that he had many interests and abilities outside music. He possessed a very incisive mind, clear, far-seeing and capable of taking bold decisions. This, allied to a sure-footed mathematics sense, made him invaluable in administration when he worked so hard to save the Philharmonia Orchestra from 1964–1966. That he succeeded so well, and saw the orchestra (with whom he had played as principal for many years) flourish again as the New Philharmonia Orchestra, was almost entirely due to his clear direction as Chairman, his strength of character, and his endless efforts to keep such a fine body of players together.

Photograph by David Farrell.

BERNARD WALTON

Many people have already paid tribute to Bernard, both in the Press and on the BBC, but perhaps his whole life of music is most fittingly summed up in this sentence from *The Times:* 'A virtuoso, he brought to all he did integrity and an uncompromising dedication to the highest standards'.

DAVID PARKHOUSE

The Beethoven concert to be given by the Music Group of London at the Queen Elizabeth Hall on 3rd December at 7.15 p.m. will be a tribute to Bernard Walton.

The Royal Collegian – Home and Abroad

DEREK BOURGEOISE received his Doctorate of Music from Cambridge University in November of last year. He was a student at the College from 1963–1965 and a pupil of Dr Herbert Howells and Sir Adrian Boult.

MICHAEL BOWIE, Associate Professor at the University of Alberta, and Viola in the University of Alberta Quartet, performed with this quartet at the Cheltenham Festival on July 15th, at the Music Club of London (sponsored by the High Commissioner for Canada), in the Channel Islands and at the Purbeck Festival during their summer tour.

TRISTRAM CARY'S new Cantata *Peccata Mundi* for Chorus, Orchestra and Tapes was performed at the Cheltenham Festival on July 15th, 1972.

PHILIP CANNON has been commissioned by the BBC to write a Symphony 'of an international significance' to coincide with Britain's entry into the European Community. The work is to be scored for full orchestra, professional chorus and soloist.

JESSICA GORDON gave a broadcast talk on Sir Hubert Parry at Clearwater Beach, Florida, USA on November 4th, 1971. The programme which was directed by Sheila Wasey from her radio station in the University of Tampa included the following recorded illustrations. *Jerusalem, Two Hymns, Laudate Dominum Repton, I was glad, Lady Radnor Suite, Blest Pair of Sirens, My Soul, there is a Country, Fantasia and Fugue on O God our Help in Ages Past.*

INGLIS GUNDRY'S church-opera *The Three Wise Men*, which retells the story of the nativity in a contemporary setting, will have another performance on December 2nd at St James's Church, West Hampstead, while his new intimate opera *A Will of Her Own* (composed for Opera Piccina with an arts council award), is shortly to receive its first performances in the north of England. The composer's own libretto uses a Cumbrian folk tale about King Arthur.

LUCIAN NETHSINGHA who has been Organist of St Michael's College, Tenbury since 1959, has been appointed Organist and Master of the Choristers of Exeter Cathedral.

PROFESSOR DONALD PEART at the University of Sydney, Australia, is to celebrate the centenary of the birth of Ralph Vaughan Williams by conducting performances of his Romantic Ballad Opera *Hugh The Drover*, which will be produced at the Sydney University Union Theatre on October 12th, 13th and 14th, 1972.

RICHARD RODERICK JONES has written a second school opera, *Chanticleer*, which will receive four performances in Wales this autumn. The North Monmouthshire Festival have commissioned a large work from him for 1973.

PHILIP SAWYER gave the first performance of Neil Courtney's *Metamorpheses* at an organ recital in Westminster Abbey on September 14th, 1972.

DOUGLAS YOUNG accompanied Noelle Barker in the first broadcast performance of his song-cycle *Not weaving but drowning* on Radio 3 in August. He has been commissioned to write *Landscapes and Absences* for Peter Pears, Janet Craxton and the London String Trio; *Canticle, Hymne and Elegie* for the Purcell Consort and *Aubade* for the English Chamber Orchestra.

LETTERS TO THE EDITOR

METRIC MUSIC

Sir,

Mr Colin Howard's article in the summer term *Magazine* on the proposed introduction of decimal music on St Cecilia's Day 1972 does no more than scratch the surface. The British, as usual, are lagging behind their continental brethren and reports coming in from Europe show that we might soon be trailing round our supermarkets, not only coping with metric money and metric weights and measures, but listening to piped metric music far in advance of anything he has suggested.

The proposals of the Internationale Gesellschaft zur Forderung metrischer Musik of Vienna show alarming alterations in matters of pitch, time etc., and this seems the right moment to publicise them and get serious musical opinion set against them before it is too late.

Mr Howard's timely article deals only with the British proposals on matters of note duration and time signature. The Vienna body's main ideas centre on the traditional division of the octave into 12 semitones. These are to be abolished and replaced by 16 new semitones, giving ten white notes per keyboard octave (which in future will be referred to as the decave). The interval pitch of the decave will remain the same as the common octave (i.e. frequencies ratio 2:1), but the black notes will have to be increased from groups of 2 3 per octave to 3 4 which in these inflationary days seems a modest increase and it will necessitate the naming of additional white notes as H and I. Since the Germans have been using H for years, this will come as nothing new to the informed musical world.

Composition involving these new ideas should provide interesting experimental ground for years, but part of the Society's aim is to convert existing music wherever possible. Because of the 16 new semitones per decave a conversion chart has been prepared, the gist of which is reproduced below. (Remember the new decave occupies the same aural span as the old octave.)

Conversion chart:

old notes			
C	= C	F♯	= G♯
C♯	= C♯ or D	G	= H or H♯
D	= D♯	G♯	= I
D♯	= E	A	= I♯
E	= E♯ or F	A♯	= A or A♯
F	= G	B	= B

It will be seen that for certain old notes there are alternatives in new notes, but the recommendation is that two should be rounded up and two rounded down, so that C sharp and G become respectively D and H sharp, whilst the other two, E and A sharp, become E sharp and A.

The problem of the stave barely exists, as five lines have been in use for some centuries. The proposal is that Middle C should remain in its present position, and a complete decave will then fill a complete stave.

This is all largely still in the experimental field, but the problem of an increase in ledger lines has been foreseen and it is recommended that a fuller use of the decavo sign will overcome the problem.

In a limited way this, too, ties up with other ideas from the Vienna Society, one being the abolition of the old duple, triple and quadruple times in favour of a universal quintuple. We shall know more of this in the coming months when Professor K. Koffony's authoritative editions of the complete works of Johann Strauss and John Philip Sousa are published in the new form. Till then we can only surmise, as we must also do in the case of the Vienna Koncerthaus organ which has a planned rebuild in the pipe-line (sorry).

A basic pipe-length of 10 cm is being adopted as the basic one from which all others will be calculated. The 10 m pipe more or less approximates to the normal 32′ pipe (give or take a metre or two) so, for example, a 4′ rank will be lavelled and built as 1·25 m, a 2⅔′ as ·833, and so on.

The possibilities inherent in these schemes are endless, and the ideal of a Europe unified not only commercially and politically, but also through the arts, should be always

before us. But one cannot escape the conclusion that here, at any rate, the moves must be resisted. Now that some of the schemes have been brought to light by Mr Colin Howard and also from Vienna, it is hoped that all musicians will bring pressure to bear, through their MP's, on the Government. 'We' have already 'agreed' to decimal money, apparently to decimal weights and measures, certainly to a 'new' way of writing the date (not even the Board of Trade knew about that one until after it had happened . So let us all see that we shall not be faced with the return to these shores some day in the future of a faceless body of Government officials who will announce that 'we' have all 'agreed', to the new music.

JOHN RIPPIN

Mr Colin Howard replies:

Sir,

Mr Rippin is obviously better informed than I on present developments in the field of metric music and I must concede that I find his account of the subject most enlightening. However, I see no reason to resist these improvements. The New Quaver and the Decave have poised us, musically speaking, on the brink of the Common Market and are sure to lead us to a 'Land mit Musik' with a vengeance over the next few years. I feel, also, that the time is nearly ripe for a central 'Directo-Principo' computer (mark three, of course) to be installed in Hyde Park, between the RCM and RAM, to act as Director and Principal for each respective establishment. Indeed, such a machine, with the addition of Professor K. Koffony's famous 'Appoggiatura' circuit, would be the envy of any European or American Conservatoire and be a great feather in our musical cap.

Still, enough for the moment. The process of metrication, although destined to begin this year, will surely only achieve its purpose gradually over the coming years. Forecasters prophesy that by 1976 it will be as natural to whistle 'Auld lang syne' in new crotchets, in the key of H♯, as it is now to pay for fish in new pennies.

BOOK REVIEWS

Working with R.V.W. Roy Douglas. O.U.P. 80p.

This is a fascinating book, and is so from two distinct aspects. It provides, first of all, an account of the way in which one major composer set about the complex process of composition. Secondly it makes absorbing reading with a wealth of anecdotes for any person with an interest in Vaughan Williams, the warmth of whose personality glows from every page.

Mr Douglas answers a number of questions which have arisen over the years, concerning the nature of his work for the composer. He states: 'I have always found it difficult to describe my exact position in relation to the composer: copyist is very inadequate; editor too pretentious; collaborator inaccurate; amanuensis is nearer'. He is quick to indicate however that the association was in no way comparable to that of Delius and Fenby. He dismisses the absurd rumour which suggested him to be the orchestrator of Vaughan Williams's later music, and attributes its probable origin to V.W.'s oft-repeated introduction of him as '. . . Mr Roy Douglas, who writes my music for me.'

The author has undoubtedly succeeded in his declared aim of providing a narrative in which he avoids repetition of previously recorded material, and presents that highly personal account which his unique position in relation to the composer has enabled him to give.

ROBERT SPEARING

The Violin and Viola. Sheila M. Nelson. Ernest Benn Ltd. £3.

From time to time one is asked to recommend books that are of use and guidance to string players preparing for the GRSM and ARCM teacher's diploma. Here is one that could well be included.

Written in an easily readable style Miss Nelson supplies an unusually wide range of vital information. Inevitably some aspects receive less coverage than others, but this is compensated for by a generous list of back references and book titles which almost demand further investigation.

The emergence of the violin, viola, cello and bass as dominant string instruments after the 17th century is interestingly covered. The actual construction and average dimensions of instruments is carefully explained. I hope this may help more future teachers to recognise and be aware of at least the minimum requirements of an instrument suitable for a beginner. My personal experience up and down the country is one of an exceedingly low standard of fitting and maintenance of young people's instruments and I cannot emphasise too strongly the need for expert fitting by qualified professionals. I am of course fully conscious of the noble work done by many string teachers bravely attempting to keep large numbers of school instruments in a 'just tolerable' state of usefulness and having no access to expert instrument maintenance facilities.

The early schools of string playing that developed in Italy, Germany and France are outlined and, to the book's credit, the development of the bow and bowing technique is given much attention. All this, apart from its general historical interest, must help in developing an intelligent approach to style and interpretation of a wide range of early music.

The evolving of the solo concerto, the gradual development of the string section of the modern orchestra as we know it to-day, the smaller ensemble, particularly the string quartet, these are all well covered in separate chapters. The work of many violinist virtuosi of the past two hundred years or so is outlined, and the viola gets some separate attention in one particular section entitled 'The Viola Virtuosi'.

The chapter 'Education for Survival' is the most controversial. Here Miss Nelson expresses her own views on the string teaching scene and discusses the methods and general musical education in Great Britain in particular. In fairness, her approach is basically constructive though there is a tendency to brush over lightly some of the problems and her remedies are sometimes too simplified. 'The Suzuki method' is suggested as a panacea for some of our ills. Whilst I admire the result of some of his work, particularly the development of good bowing style and technique in the young player, I cannot accept that all the system could at present be used in this country. Dr Suzuki's need for parental interest and involvement — one of the rocks on which his method stands — is nothing new, and for repertoire may I suggest that we already have the Associated Board offering a splendid range of graded music and limited complementary material for guidance over technical development. I could think of ways of using this as a basis for a national string teaching organisation if such was necessarily desirable. I only mention these ideas because I feel a too casual reading of this chapter could create an impression that everything is wrong with string teaching facilities in this country, but I would wish it rather to stimulate all students to ask themselves how they can become better teachers, and how they can encourage more enthusiasm for music making. Then it will with the rest of the book have made a really worthwhile contribution.

JACK W. STEADMAN

MUSIC RECEIVED

Landscapes (Poems of T. S. Eliot) a choral suite for mixed voices with optional oboe	John Paynter	*O.U.P.* 45p
From Havana — for piano	Lionel Salter	*Curwen edition* 10p
Requiem for the Living (words by Cecil Day Lewis) — for speaker, mezzo-soprano or baritone solo, mixed chorus, percussion and cimbalom	Donald Swann	*J. Curwen Sons, Ltd.* 75p
Five Hymn-Tune Variants — for organ	Eric H. Thiman	*J. Curwen Sons, Ltd.* 25p
Concerto — for organ, strings and timpani	Arthur Wills Orchestral reduction arranged by Christopher Slater	*Boosey and Hawkes Ltd.* £2·50

Opera and Concert Programmes
Summer Term 1972

CHORAL AND ORCHESTRAL CONCERTS

The First Orchestra
Leader: Martin Hughes*

May 18th, 1972. Conducted by Vernon Handley

Concertante Music – *Boris Blacher.* Piano Concerto no. 3 in D minor – *Rachmaninoff.* Peter Wild*, *Soloist.* Hymnus Paradisi, for Soprano and Tenor Soli, Chorus and Orchestra – *Herbert Howells.* Kathleen Parker, *Soprano.* Neil Mackie*, *Tenor.* Robert Woolley, *Chorus rehearsal pianist.*

July 12th, 1972. Conducted by Mr Vernon Handley

In a Summer Garden – *Delius.* Concerto for Piano and Orchestra in F major – *Gershwin.* Geoffrey Osborn, *soloist.* Concerto for Orchestra – *Bartók.*

The Second Orchestra
Leader: Pauline Doig*

May 23rd, 1972. Conducted by Mr Bryan Balkwill

Overture: Euryanthe – *Weber.* Soprano Aria from 'Il Re Pastore': 'L'amero, saro costante' – *Mozart.* Mary E. Davis†, *soprano.* Maureen Doig*, *Violin obbligato.* Piano Concerto no. 1 in F sharp minor – *Rachmaninoff.* Melody Wu†, *soloist.* Symphony no. 5 in E flat – *Sibelius.*

July 6th, 1972. Conducted by Mr Harvey Phillips

Variations on an original theme (Enigma) – *Elgar.* Cavatina from 'Don Pasquale': 'So anch'io la virtu magica' – *Donizetti.* Jennifer Samson, *soprano.* Concerto for Violin, Cello and Orchestra op. 102 – *Brahms.* Mary Eade and Richard Eade*, *soloists.* Suite, 'The Sound of Music' – *Richard Rodgers, arr. Robert Russell Bennett.*

The Third Orchestra
Leader: John Forster, with Student Conductors

June 14th, 1972

Tragic Overture – *Brahms,* Conductor: Jan Latham-Koenig*. Concerto for Violin and Orchestra in G minor – *Max Bruch.* Geoffrey Lynn, *soloist.* First and second movement conducted by Russell Harris, the third by Colin Howard. Symphony no. 3 in D – *Tschaikowsky.* First movement conducted by A. Howard Williams, the second by Michael Reed the third and fourth by John Mortimer and the fifth by Richard Blackford.

The Chamber Orchestra
Leader: Robert Wright

April 24th, 1972. Conducted by Mr Harvey Phillips

Symphony no. 5 in D – *Boyce (edited by C. Lambert).* Two Soprano Arias: (*a*) I know that my Redeemer liveth (Messiah) – *Handel (edited by Watkins Shaw).* (*b*) Hark! the echoing air – *Purcell.* Caroline Friend, *soprano.* Symphony no. 2 in D – *Beethoven.* Variation on a theme of Frank Bridge, for String Orchestra – *Britten.* Scherzo (A Midsummer Night's Dream) – *Mendelssohn.*

April 25th, 1972

Overture, Le Nozze di Figaro – *Mozart.* Three Songs from Dies Natalis – *Finzi.* (*a*) The Rapture, (*b*) Wonder, and (*c*) The Salutation. Caroline Friend, *soprano.* Introduction, Variations and Fugue on a theme of Giles Farnaby – *Bernard Stevens (first performance).* Party Piece – *Richard Rodney Bennett.* John Forster, *solo piano.* On Hearing the First Cuckoo in Spring – *Delius.* Symphony no. 104 in D (The London) – *Haydn.*

These two concerts were Send-off Concerts for the Chamber Orchestra prior to their tour of Europe, April 26th–May 10th, 1972.

July 3rd, 1972

Symphony no. 96 in D major (The Miracle) – *Haydn.* Variations on a rococo theme for Cello and Orchestra – *Tschaikowsky.* Julian Lloyd Webber*, *soloist.* Ballade for Flute and Strings – *Frank Martin.* Elizabeth Bennett, *soloist.* Symphony – *Jean Francaix.*

The Augmented Chamber Orchestra
Conductor: John Forster; Leader: Martin Hughes*

July 13th, 1972

Overture: Egmont – *Beethoven.* Concerto for Violin and Orchestra in D major – *Tschaikowsky.* Mr Hugh Bean, *soloist.* Symphony no. 3 in E flat (Eroica) – *Beethoven.*

The Bach Cantata Choir
at St Georges Church, Hanover Square, W.1.

June 20th, 1972. Conductor: Mr Denys Darlow; *soprano:* Julie Kennard; *violin:* Martin Hughes; *cello:* Clare Wright; *Harpsichord and Organ:* Margaret Phillips.

Missa Brevis for Chorus and Organ—*Kodaly*. French Suite no. 6 for Harpsichord in E major—*Bach*. Four German Arias for Soprano, Violin, Cello and Continuo—*Handel*. (*a*) Das zitternde Glanzen der spielenden Wellen. (*b*) Susse Stille sanfte Quelle ruhiger Gelassenheit! (*c*) Singe, Seele, Gott zum Preise. (*d*) In dem angenehmen Buschen Lutheran Mass for two unequal mixed choruses unaccompanied—*Adrian Cruft*.

The Wind Symphony Orchestra
Conductor: Mr Phillip Cannon; Leader: Einar Johannesson

June 19th, 1972

Festive Overture—*Shostakovich (transcribed by Hunsberger)*. Concerto for Organ and Chamber Orchestra—*Hindemith*. Margaret Phillips, *soloist*. Scenes from 'The Louvre' based on ancient airs—*Norman dello Joio*. The Portals, Children's Gallery, The Kings of France, The Nativity Paintings, Finale. Concerto for Piano and Wind Orchestra—*Robert Starer*. John Stamer, *soloist*. Fiesta del Pacifico—*Roger Nixon*.

The Twentieth Century Ensemble
Directed by Mr Edwin Roxburgh and Mr Stephen Savage
Leader: Martin Hughes•

June 6th, 1972

Music for Strings, Percussion and Celesta—*Bartok*. Conductor: John Mortimer•. Concerto for nine instruments, op. 24—*Webern*. Conductor: Mr Stephen Savage. 'O King', for Soprano and five instruments—*Berio*. Jacqueline Currie, *soprano*, Conductor: Mr Stephen Savage. Sinfonietta—*Janacek*.
Solo instrumentalists: Stuart Clifton, *flute*, Christopher O'Neal, *oboe*, John Payne•, *clarinet*, Gary Koop, *horn*, Martin Ings, *trumpet*, John Turner, *trombone*, Linda Speck‡, *violin*, Elizabeth Barker, *viola*, Ivan Andrews, *cello*, Jane Hansen-Bay, *piano*.

The Vocal Ensemble and Improvisation Group
Directed by Mr John Lambert

June 8th, 1972

Contrapunctus VIII (The Art of Fugue)—*Bach (arranged by John Lambert)*. Two Madrigals for Mixed Voices—*Gesualdo*. (*a*) Io tacero, (*b*) Itene o miei sospiri. Eleven Echoes of Autumn—*George Crumb*. Philippa Davies•, *alto flute*, Paul Ziolo, *violin*, Joseph Robinson, *clarinet*, Gary Carpenter, *piano*. Two Madrigals for Mixed Voices—*Gesualdo*. (*a*) Invan dunque o crudele, (*b*) Moro lasso. Improvisation. Contrapunctus VIII (The Art of Fugue)—*Bach*. Ian Saunders, *organ solo*. Solo instrumentalists: Philippa Davies•, *flute*, Richard Beswick, *oboe*, Simon Bainbridge, *clarinet*, Julian Holland, *bassoon*, Richard Smith, Adrian Hack, *violins*, Gary Carpenter, *harpsichord*, Alan Lawrence, *guitar*, Peter Brewis, *vibraphone*. Movement directed by Dianna Miles.

Cobbett Prize Concert
Adjudicated by Richard Arnell

June 15th, 1972

Songs of the Stream, poems by Leah Goldberg—*Peter Brewis*. Jaqueline Currie, *soprano*, Peter Brewis, *three-stringed guitar*, John Mortimer, *recorder and melodica*, Mary MacDonald, *violin*, Stephen Tees, *percussion*, Malcolm Pearce, *vibraphone*. Chamber Music I—*Gary Carpenter*. Elizabeth Bennett, *flute and piccolo*, Maureen Doig, Linda Speck, *violins*, Julian Lloyd Webber, *cello*, John Forster, *harpsichord*. Elegy for the War Victims of Vietnam—*Paul Ziolo*. Maurice Memmot, Michael Turner, *violins*, John Mortimer, *viola*, Sally Talbot *cello*, Jan Latham-Koenig, *piano*, Martin McEvoy, *reciter*, directed by Paul Ziolo.
Five Scenes for Violin, Piano and Percussion—*Richard Blackford*. Geoffrey Osborne, *piano*, Geoffrey Lynn, *violin*, Lillian Simpson, *percussion*. Farewells for String Quartet—*John Mortimer*. Geoffrey Lynn, Jean Fletcher, *violins*, Stephen Tees, *viola*, Sally Talbot, *cello*. String Quartet—*Russell Harris*. Pauline Doig, Ian Rhodes, *violins*, Jonathen Welch, *viola*, Colin Howard, *cello*. Directed by Russell Harris.

RECITALS

May 1st, 1972. Garth Beckett and Boyd Macdonald—*Piano-Duo*

Concerto for two solo pianos—*Stravinsky*. Six Epigraphs Antiques, for piano duet—*Debussy*. Sonata for two pianos (1970)—*Bruce Mather* (commissioned by the University of Manitoba).

May 4th, 1972

David Trafford†—*Piano*, Stephen Roberts†—*Baritone* and Michael Redshaw†—*Piano*

Fantasia for Piano in C minor, K.475—*Mozart*. Six Songs from A Shropshire Lad—*Butterworth*. Prelude, Chorale and Fugue for piano—*César Franck*. Five Songs from 'Schwanengesang'—*Schubert*. (Der Atlas, Das Fischermadchen, Aufenthalt, Der Doppelganger, Die Taubenpost.) Toccata for Piano in C major, op. 7—*Schumann*.

OPERA SCHOOL

June 1st, 2nd and 3rd, 1972

Centenary celebration performance of HUGH THE DROVER A Romantic Ballad Opera in Two Acts *Libretto, Harold Child; Music by Ralph Vaughan Williams.* Conducted by Richard Austin. Produced by Dennis Arundel.

Villagers: Ann-Marie Connors, Mary Lloyd Davies, Elizabeth Halton, Josephine Hinchley, Lindsay John, Fiona Kimm, Calla Krause, Kathleen Landers, Jane Metcalfe, Patricia O'Neil, David Harpham, Charles Guard, John Howard, Martin McEvoy, Darell Moulton, Bruce Webb, Malcolm Wroe. Village Boys: Julian Algie, Andrew Ballantyne, Steve Billis, Paul Neutze, Jonathan Pearl, Ehoud Shmuch. A Cheap Jack: Alexander Bilsland. A Shellfish Seller: Keith Embleton. Lamb Sellers: Meryl Drower, Kathleen Parker. A Primrose Seller: Lirian James. A Showman: Nigel Waugh. His Trumpeter: John Beadle. His Drummer: Martin Ings. A Ballad Seller: Peter Jeffes. Nancy: Mary Davies. Susan: Jacqueline Currie. Wilham: Richard Brabrooke. Mary, the Constable's daughter: Thursday and Saturday: Caroline Friend; Friday: Judith Rees. Aunt Jane (the Constable's sister): Annha Dixey. Robert: Gareth Davies. The Turnkey: Julian Pike. The Constable: Jason Shute. John the Butcher: Thursday and Saturday: David Porter; Friday: Peter Jonas. The Hobby Horse: John W. Griffiths. The Jack-in-the-Green (piccolo): Catherine Lamb. The Morris Men: Graham Hurley, Jonathan Holland, Michael Reed, Ian Ritchie, Stephen Wilder, Anthony Howard Williams. Hugh, a Welsh Drover: Thursday and Saturday: David Humphreys; Friday: David Bartlett. An Inn-Keeper: Peter Lewis. A Sergeant: Nigel Waugh. His Bugler: Martin Ings. His Drummer: John Beadle. His Soldiers: Graham Hurley, Ian Ritchie.

July 5th, 1972. Two One Act Operas and a Mime Play

THE WILL. A Mime Play - *Margaret Rubel*, music by *Georges Bizet* and *Madeleine Dring*.

The Deceased's Faithful Maid: Meryl Drower. Her Poor Companion: Lirian James. Her Greedy Cousins: Kathleen Parker and Nigel Waugh. Her Worldly Niece: Jacqueline Currie. Her Drunken Nephew: Richard Fawcett. Her Solicitor: Julian Pike. Carole Wells and Catherine Lamb, *pianists.*

A GAME OF CHANCE. *Libretto, Evelyn Maria her Draper, music by Seymour Barab.*

First, second and third knitters: Kathleen Parker, Jacqueline Currie and Annha Dixey. The Representative: Peter Jonas. Conducted by Michael Reed. Anthony Howard Williams, *pianist.* Produced by DENIS DOWLING.

A HUSBAND ON THE MAT. *English text by Geoffrey Dunn, music by Jacques Offenbach.*

Florestan Ducroquet: Julian Pike. Martel, a police officer: Richard Fawcett. Suzanne, a newly married wife: Lirian James. Rosita, her friend: Meryl Drower. Orchestra conducted by Vaughan Meakin. Produced by DENIS DOWLING.

* *denotes Scholar.*

† *denotes Associated Board Scholar.*

‡ *denotes Exhibitioner.*

ANNUAL EXAMINATIONS 1972

PRIZES AND MEDALS

PIANOFORTE

ERIC HARRISON PRIZE AND MRS CLAUDE BEDDINGTON PRIZE OF £12 — Heather Randerson
HERBERT SHARPE PRIZE OF £4·50 AND McILWEN PRIZE OF £4·50 — Maureen Elliman

SINGING

CHILVER WILSON PRIZE OF £13 — Elaine Tomkinson
GUILIA GRISI PRIZE OF £7 (WOMEN) — Sally Presant
MARIO GRISI PRIZE OF £7 (MEN) — Ian Ritchie

VIOLIN

EDWIN DOVE PRIZE OF £8 — Jean Fletcher
BEATRICE MONTGOMERIE PRIZE OF £8 — Pauline Doig
FRANCES RICKETTS PRIZE OF £7 — Peter Edds

VIOLA

ALFRED GIBSON PRIZE OF £6 AND ERNEST TOMLINSON PRIZE OF £5 — Anne Ryeroft

VIOLONCELLO

LEO STERN PRIZE OF £5 AND CLEMENT SCHOLEFIELD PRIZE OF £4·50 — Charlotte Ward

ORGAN

STUART PRIZE OF £4·50 — Ian Little

GRADE IV

PIANOFORTE

ELLEN SHAW WILLIAMS PRIZE OF £11 AND MARGOT HAMILTON PRIZE OF £4·50 — Celine Staveley
PAUER PRIZE OF £13 — Philip Lange
LEONARD BORWICK PRIZE OF £10 — Timothy Ravenscroft

SINGING

DOROTHY SILK PRIZE OF £9 AND LONDON MUSICAL SOCIETY'S PRIZE OF £4·50 . . . . . Ann McLoughlin
DAN PRICE PRIZE OF £4·50 AND POWNALL PRIZE OF £4·50 . Elizabeth Halton

VIOLIN

ALFRED AND CATHERINE HOWARD PRIZE OF £24 . . . . David Thomas
DOVE PRIZE OF £10 . . . . . Susan Davies
TIVADAR NACHEZ PRIZE OF £7 . . . . Geoffrey Lynn

VIOLA

LESLEY ALEXANDER PRIZE OF £17 . . . . Stephen Tees

VIOLONCELLO

LESLEY ALEXANDER PRIZE OF £17 . . Shared: Mary Mundy and Sally Talbot

HARPSICHORD

GEOFFREY TANKARD PRIZE OF £15 . . . . . Gerald Gifford

HARP

JACK MORRISON PRIZE OF £10 . . . . Pervin Shahin

GUITAR

JACK MORRISON PRIZE OF £20 . . . . Helen Kalamumak

WOODWIND

GEOFFREY TANKARD PRIZE OF £15 . . . . (*oboe*) Helen Stapleton
OLIVER DAWSON PRIZE OF £5·50 . . . . (*flute*) Madeleine Cross
JAMES PRIZE OF £3 . . . . . (*clarinet*) Joseph Robinson

ORGAN

PARRATT PRIZE OF £6 AND HAIGH PRIZE OF £4·50 . . . Robin Jackson

THEORY

EDWARD HECHT PRIZE OF £10 . . . . . Julie Mordecai

GRADE V

PIANOFORTE

CHAPPELL MEDAL AND £5·25 AND PETER MORRISON PRIZE OF £31 . Yuriko Murakami
HOPKINSON GOLD MEDAL AND NORRIS PRIZE OF £24 . . Andrew Ball
HOPKINSON SILVER MEDAL AND MARMADUKE BARTON PRIZE OF £14 . Peter Wild

SINGING

CUTHBERT SMITH AWARD OF £30 AND AGNES NICHOLLS HARTY TROPHY . . . . . Stephen P. Roberts
HENRY LESLIE PRIZE OF £15 . . . . . Jacqueline Currie
ALBANI PRIZE: WOMEN'S OF £10 . . . . Ann Marie Connors
HENRY BLOWER PRIZE: MEN'S OF £6 . . . . Stephen P. Roberts
SPECIAL DIRECTOR'S PRIZE ON COMMENDATION OF ADJUDICATORS . Susan Daniel
CLARA BUTT AWARDS OF £25 EACH . . Susan Daniel, Ernest Kopecky, Julian Pike, Judith Rees, John Smith, Shelley Cuthbertson

VIOLIN

IAN STOUTZKER PRIZE (IN MEMORY OF ALBERT SAMMONS) OF £50 . . . . . Martin J. Hughes
W. H. REED PRIZE OF £22 . . . . . Linda Speck
STANLEY BLAGROVE PRIZE OF £15 . . . . Felicity Jowitt

VIOLA

ERNEST TOMLINSON PRIZE OF £18 . . . . Unnur Sveinbjarnardottir

VIOLONCELLO

MRS WILL GORDON PRIZE OF £22 . . . . Richard Fade
STUART KNUSSEN PRIZE OF £12 . . . . Julian Lloyd-Webber

WOODWIND

JOY BOUGHTON PRIZE OF £31 . . . . (*oboe*) Richard Simpson
EXL KISCH PRIZE OF £14 . . . . (*flute*) Elizabeth Bennett
FREDERICK THURSTON PRIZE OF £25 . . (*clarinet, in Switzerland*) Martin Burrell
ARTHUR SOMERVELL PRIZE OF £12 . . . (*bassoon*) Anna Meadows

BRASS

ARTHUR SOMERVELL PRIZE OF £12 . . . . Ian Hennessy

ORGAN

WALFORD DAVIES PRIZE OF £30 . . . . Malcolm Pearce
WALFORD DAVIES PRIZE OF £20 . . . . Huw Lewis

COMPOSITION PRIZES

SULLIVAN PRIZE AND FARRAR PRIZE OF £16 . . . Gary Carpenter
INTERNATIONAL MUSIC COMPANY PRIZE OF £15 . . David McBride
STANTON JEFFERIES PRIZE OF £5 (FOR SONG WRITING) . . John Mortimer

CONDUCTING PRIZES

THEODORE STEIN PRIZE OF £9 . . . . John Mortimer
RICORDI PRIZE (MINIATURE SCORE) . . . . Richard Blackford

OPERA PRIZES

MICHAEL MUDDIE CONDUCTING PRIZE OF £24 . . . . Vaughan Meakins
THE RCM UNION PRIZE (IN MEMORY OF PHYLLIS CAREY FOSTER £15 David Humphreys
THE MARGUERITE MATZENAUER MEMORIAL AWARD OF £5 . . Judith Rees
HARRY REGINALD LEWIS PRIZE OF £3 . . . . . Jason Shute
RICORDI PRIZE (VOCAL SCORE) . . . . . Julian Pike
DIRECTOR'S SPECIAL PRIZE OF £2 . . . . . David Bartleet

COBBETT HURLSTONE CHAMBER MUSIC COMPETITIONS

COMPOSERS: FIRST PRIZE OF £15 . . . . . Peter Brewis
SECOND PRIZE OF £10 . . . . . John Mortimer
PERFORMERS: FIRST PRIZE OF £20 . . . Geoffrey Lynn, Jean Fletcher, Stephen Tees, Sally Talbot
SECOND PRIZE OF £15 . . . Geoffrey Osborne, Geoffrey Lynn, Lilian Simpson

THE WORSHIPFUL COMPANY OF MUSICIANS MEDAL (FOR A DISTINGUISHED STUDENT) . . . . . John Forster
THE PERCY BUCK AWARD OF £75 . . Ian Hennessy and Julian Lloyd-Webber
RAYMOND FLENNELL PRIZE (FOR THIRD YEAR GRSM STUDENTS)
FIRST PRIZE OF £13 . . . . . Gerald Gifford
SECOND PRIZE OF £9 . . . . . Mary Mundy
THE SEYMOUR WHINYATES PRIZE OF £50 (FOR AN OUTSTANDING STRING PLAYER) . . . . . Robert Wright
GERMAN LANGUAGE PRIZE . . . . . Eileen D. Battye
ITALIAN LANGUAGE PRIZE . . . . . Ann Beecham
DR SALLEBY PRIZE FOR SINGERS (BASS OR BARITONE) £30 . . Jason Shute
£20 . Richard Fawcett
THE UMBERTO BARBIERI PRIZE FOR SINGERS (PREFERABLY SOPRANOS) . . . . . Kathleen Parker
TWO SPECIAL CONDUCTING PRIZES OF £9 EACH . Colin Howard and Russell Harris
THE CITY LIVERY CLUB MUSIC SECTION PRIZE OF £10 . . . Marilyn Baker
THE DANNREUTHER PRIZE FOR PIANO CONCERTO . . . . Peter Wild
MARJORIE WHYTE MEMORIAL PRIZE OF £140 . . . . Vaughan Meakins
CROYDON SYMPHONY ORCHESTRA PRIZE OF £5·25 . . . Maureen Doig
SARAH MUNDLAK PRIZE OF £3·15 (FOR A GRSM STUDENT) . . . Susan Jesse
THE MAJOR VAN SOMEREN-GODFREY PRIZE . . . Jacqueline Currie £100
Ann McLoughlin £75
Julie Kennard £75
THE RUTH GILBERT LIEDER AWARD (FOR A LIEDER SINGER) £5 . . Julian Pike
THE HARRY EVANS AWARD OF £27 (FOR A WELSH STUDENT) . . Stephen Roberts
THE DIRECTOR'S SPECIAL PRIZE OF £10·50 . . . . Robert Spearing
THREE LEVERHULME STUDENTSHIPS . . John Forster, Lesley Toull, Rosalind Porter
THE UNITED PUBLISHERS PRIZE OF £50 FOR AN OUTSTANDING COMPOSITION STUDENT . . . . . Gary Carpenter
THE TAGORE GOLD MEDALS AND PETER MORRISON PRIZE OF £50 EACH (FOR THE MOST DISTINGUISHED STUDENTS OF THE YEAR) . (1) Vaughan Meakins
(2) Caroline Friend

ARCM EXAMINATIONS—JULY 1972

SECTION I. PIANOFORTE (*Performing*)
Inkman, Camille

SECTION II. PIANOFORTE (*Teaching*)
Addison, Joan Irene
Banning, Raymond Ernest
Cantor, Laurance I. J.
Carpenter, Gary Malcolm
Cooper, Geoffrey Paul
Cross, Madeleine
Durrant, Judith
Goodall, Joanna Mary
Gray, Paul Elijah
Griffin, Rosemary Joy
Kérészy, Charlotte Elizabeth
MacDonald, Susan
Phillips, Simon David
Price, Caroline
Purkis, May Iris
Shenfield, Rosemary
Smithson, Gail Marjorie
Tomlinson, Margaret

SECTION IV. ORGAN (*Performing*)
Whiteley, John Scott

SECTION V. ORGAN (*Teaching*)
Rees-Jones, John Michael Alban

SECTION VI. STRINGS (*Performing*)—*Viola*
‡Chase, Roger Trevor
‡Tees, Stephen A.

Violoncello—
Hall, Herbert Francis

SECTION VII. STRINGS (*Teaching*)—*Violin*
Atkinson, John David
Butterworth, Sylvia Denise
Davis, Caroline Bessie
Hack, Adrian Digby
Leslie-Melville, Fiona Evelyn
‡Malkin, Jane Elizabeth
Thomas, David Jenkin Parri
West-Watson, Anne Mary

Viola—
Metcalfe, Jane Elizabeth
Saudek, Monica

Violoncello—
Hsu, Susie Sui Yu

SECTION IX. WOODWIND AND BRASS (*Performing*)—*Oboe*—
Beswick, Richard William
‡O'Neal, Christopher

Clarinet—
Harvey, Richard Allen

Horn—
Mason, Geraldine

Trumpet—
Cameron, Peter Frederick

SECTION X. WOODWIND AND BRASS (*Teaching*)—*Flute*—
Boyes, Christine Anne
Hunt, Elizabeth Mary Stevenson
Robinson, Susan Clare

Oboe—
Holland, Penelope Mary Johnstone
Shaw, Bryan Howard
Sollis, Linda Jane
Stapleton, Dina Helen

Clarinet—
Smith, Nancy Elaine Carlton

Horn—
Roberts, Stephen G.

Trumpet—
Menniss, Philippa Evelyn

SECTION XI. SINGING (*Performing*)—
Davies, Gareth
Davies, Mary Lloyd
Hinchley, Josephine Ann
Jeffes, Peter William
McCormick, Phyllida Rachel

SECTION XII. SINGING (*Teaching*)—
Hedges, Charles John Martyn
Hetherington, Charles Hoste
Mathews, Laurel Jane
Robertson, Shennagh Virginia
Webb, Bruce Anthony

SECTION XIII. MUSICIANSHIP AND THEORY
Russell, Robert

‡ Pass with Honours.

NEW STUDENTS CHRISTMAS TERM, 1972

Adlard, William B.
Allen, Christopher J.
Allen, Harriet E.
Ambrose, Julie E.
Amos, Terence A.
Anderson, Avril
Anderson, John E.
Anderson, Patricia M.
Appleyard, J. Paul
Armstrong, Kristl
Austin, Kevin J.
Bailey, Vivienne
Baillie, Alexander W. L.
Baker, Rosemary J.
Band, Ellen A. M.
Baraney Pamela J.
Baseley, Pauline B.
Beauchamp, E. Richard
Beal, Barbara J.
Bews, Kenneth G.
Birrell, Sydney J.
Bligh, Elaine M.
Bolton, Graham
Bornet, Adrian W. A.
Brayne, Christopher
Brenton, Peter G.
Brewer, Kim W.
Brown, Sally A. M.
Buchanan Elizabeth A. C.
Burk, Ian
Burgess, Sally A.
Burrin, Philip M. R.
Bury, Alison M.
Butcher, Jonathan C.
Cable, Susan A.
Capocci Nicholas
Chan, Amelia
Chang, Lynda L.
Chapman, Karen
Chapman, Michael D.
Chatterley, David
Chimes, John W.
Clarke, Adrian J.
Clayton, Veronica
Cliffe, Penelope J.
Coates, Robert M.
Cochrane, Susan G.
Cohen, Ross A.
Collier, Katherine A.
Connell, Susan M.
Coward, Gary
Cracknell, Elizabeth A.
Craig, Ian
Crisford, Jane M.
Cross, Andrew J. M.
Crowder, Julia M.
Day, Janette B.
Dickinson, Ruth H.
Dobson, Richard W.
Douglas, Audrey
Douglas-Hamilton, David
Downes, Andrew
Drury, Lesley
Dunstan, Sarah J.
Edwards, Gillian P.
Elworthy, Elizabeth S.
Fields, Peter A.
Fitzpatrick, Francis M.
Ford, Rodney A.
Froom, Gillian L.
Gardener Elizabeth M.
Gauder, Jan E.
Gestsson, Kari B.
Gibbon, E. Westerby
Gilligan, E. Mary
Gluck, Johnny
Good, David C.
Goodman, Malcolm H.
Goody, Deborah K.
Gronow, Eliz
Gunasekara, Diana E.
Gurney, Helen
Gyton, Paul L.
Hall, George R.
Hammond, Elizabeth A.
Hammonds, Elaine M.
Hardy, Henry R.
Harper, Beatrice
Harrison, Diana J.
Hart, Emma C.
Hathaway, Kevin P.
Hattersley, Jane
Hayes, Sandra N.
Hayley, Nicholas
Heath, Janice A.
Higgs, Stephen
Hill, Jane A.
Holmes, Elizabeth O.
Holt, Lois E.
Hooper, Sean G. L.
Horder, Josephine
Hoyland, David

Iyare, Imade
Jackson, Martyn
Jacob, Margaret
James, Mark
Jenkinson, Richard
Jobling, Barry
John, Keith
Johnson, Alan J.
Kearton, Denis J.
Kearton, Thomas
Keen Deborah
Keogh, Val F.
Kerry, William E.
Klassen, Madeline
Labi, Doona A. V.
Lakes, Alison R.
Lawson, Harriet M.
Leech-Wilkinson, Daniel
Limer-Michael J.
Lindberg, J. Jakob
McCord, Patricia
McLean, Beverley
McMahon, B. Geraldine
McNair, Nicholas A. H.
McQueen, Ian
Mackie, Douglas
Mahon, John C.
Majewska, Krystyna
Manning, Judith
Martin, Jonathan P.
Martin, Sheila W.
Matthews, Joan
Meeks, Michael R.
Millar, Thomas
Mitchell, Andrew J.
Molyneux, Shelagh
Morgan, Nicholas
Morris, Christine C.
Morton, Nonie C. M.
Morris, Kerstin L.
Muncy, Richard J.
Muskett, Jennifer
Najm, Mary L.
Neale, Malcolm
Nettle, David R.
Norman, Elizabeth
Nunn, Stephanie
Oldroyd, Timothy
O'Neil, Doreen
Oosthuis, Gillian C.
Orias, Lydia
Owen, Sally Ann
Painter, Clare F.
Palman, Richard
Parrott, Stephen
Peacock, Lucy
Pearson, James E.
Pearce, Geoffry
Perkins, David C.
Phillips Margaret K.
Pipe, Daniel J.
Piper, Claire (Beckenham)
Pool, Stephen
Popperwell, Stephen R.
Powell, David
Pullman, Mark A.
Ramus, Robert L.
Rasaratnam, Dayananda K.
Reed, Geoffrey
Robertson, Daniel
Rogers, Gregory
Roper, Joy
Rowe, Juliet
Rowe, Pamela
Rowe, Victoria
Rusmanis, Hermains
Sadler, Anthony G.
Salisbury, Simon J.
Saunders, Christine M.
Saunder, Claire
Schmidt, K.
Seow, Yitkin
Shelby, Karen A.
Shaxon, Juliet A.
Shepherd, Mary J.
Sidebottom, Jill
Simon, Nicholas
Simon, Wendy
Sim, Michael K. W.
Smith, David J. H.
Smith, Vincent P.
Smith-Tyrell Susan
Solomon, Peter R.
Soulsby, Stephanie
Sparke, Phillip
Stanford, Jane
Stephens, Reidin
Stuckley, Michael
Sutherly, Susan
Swain, Barbara
Swiatecka, Marlena
Swithinbank, Christopher
Tagliaferro, Josephine A.
Tamura, Kayoko
Tan, Joyce
Tanner, Gaynor
Taylor, Anne
Taylor, Michael
Teo, Kian Seng
Thomas, Erica
Thompson, Peter
Tunstall, Helen
Tyler, Nicholas
Underhill, Christopher
Van Kampen, Claire
Ventura, Carol
Vout, Simon E.
Walker, Diane E.
Walker, Trevor
Ward, Carolyn
Wayman, Sarah
Webb, Diana
West, Peter
Westphal, Barbara
Whittaker, Stephen
Wiffin, Robert
Wilcock, Anthea
Wildman, Serena
Wildy, Karen
Wilkinson, Jean
Wilson, Catherine
Wray, Maureen
Wrigley, Yolando
Young, Michael

CORRECTION

Owing to circumstances beyond the editor's control, David Stirling's name was omitted from the list of percussion players in the programme of the Director's Concert printed on page 54 of the last issue.

ROYAL COLLEGE OF MUSIC UNION

FOUNDED 1906

President: SIR KEITH FALKNER

Hon Secretary: MRS RICHARD LATHAM

Assistant Hon Secretary: MISS ELIZABETH SÖRENSEN

Hon Treasurer: MISS URSULA GALE

Hon Editor of The RCM Magazine: MR DONALD FRANCKE

Hon Secretary RCM Magazine: MISS MARGARET PRIDEAUX

Hon Secretary and Treasurer, RCM Union Loan Fund: MISS MARJORIE HUMBY

Hon Auditors: DR PHILIP WILKINSON and MR PETER ELEMENT

Committee:

MISS BARBARA [illegible]
MR RICHARD LATHAM
MR RALPH NICHOLSON
MISS MARGARET PRIDEAUX
DR DESMOND SERGEANT
MR HARVEY PHILLIPS
MRS BARBARA BOISSARD
MRS NATALIE JAMES
MRS R. D. WARNES
MR JOHN COOKE
MISS MADELEINE DRING
MR JOHN FRANCIS
MR BERNARD ROBERTS

(The order is length of Service)

Subscription £1·50 per annum, except Members residing outside the British Isles, who pay 75p; Life Membership £22·50. The financial year commences on September 1.

The RCM Magazine (issued once a term) is included in the annual subscription.

Contributions of news items are welcomed from RCM Union members; also articles of suitable interest, photographs, or poems. For inclusion in next Term's *Magazine*, the Editor should receive the copy before the end of the present Term.

A Loan Fund is available for the benefit of Union Members only.

The Union Office (Room 45) is open on Tuesday and Friday afternoons from 2 pm to 5.0 pm.